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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: Creative art. ORGANIZATION AND PHYSICAL APPEARANCE: The guide has the following main sections--an introduction to art education, elementary art programs, junior high art program, senior high art program, appendixes (supplies and equipment, audio-visual materials, exhibits, book and periodicals, and glossary). There are many illustrations, some color. The guide is printed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The guide is intended to strengthen art education by helping teachers develop creative art expression in their students. Both general principles and specific activities are detailed in the guide in relation to a wide variety of media. INSTRUCTIONAL MATERIALS: Details of materials required are given for each activity, the nature of the various media is discussed, recipes are given for certain pastes and prints, and an appendix lists supplies and materials needed in elementary and upper grades. STUDENT ASSESSMENT: Some sample evaluations are given in the text, but no attempt is made to provide firm guidelines for evaluation. (MBM)

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Cheyenne, Wyoming 82001
Harry Roberts
State Superintendent of Public Instruction

in appreciation

he Wyoming Art Educators' Association and the State Department of
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ontributed their efforts to this publication.

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rt guides, and especially to Mrs. Fran Trucksess, author of *Creative*
rt—Elementary Grades, and Mr. Verle Mickish, author of *Creative*
rt—Junior High Grades; both are art coordinators in the Boulder, Colorado
ublic schools.

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ffered helpful suggestions: Jennie Schenk, Belva Smith, Elizabeth Berken-
amp, Nancy Dooley, Joyce Willard, Anabel Deckert, Elaine Calkins, Betty
asater, John Spratt and Phyliss Patterson.

he following Wyoming school systems contributed all the art work for the
ook: Cheyenne, Casper, Lander, Laramie, Powell, Riverton, and Worland.

he University of Wyoming, through the College of Education and the
epartment of Fine Arts, offers an area of art concentration for elementary
ajors and B.A. and M.A. degrees for art majors. Such an art education
rogram stresses the K-12 concept, and furnishes many of the schools in
yoming with "artist-teachers."

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Joan Blehm, Elementary Art Teacher, Lander
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Patricia G. Wunnicke, Coordinator, Publications Division, State Department of Education

This guide, *Creative Art in Wyoming Schools*, was developed during 1968-69 by a committee of Wyoming art teachers and classroom teachers. Their efforts were directed toward strengthening art education by helping other teachers develop creative art expression among their students. Through the years, there have been numerous requests from Wyoming teachers for this type of instructional aid to help stimulate quality art programs in Wyoming schools, and it is with considerable pleasure that we make this publication available.

A great deal of time, expertise, effort and personal dedication has gone into the preparation and design of this guide. The committee and the State Department of Education join in the hope that all teachers who have a responsibility for

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foreword

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art instruction will find it useful and stimulating. For those teachers who have had little training in art and art education, we hope that this publication will serve to help them improve art programs for their students, and that both teachers and students will find pleasure in the artwork, all contributed by students in Wyoming public schools.

An instructional guide of this type should not be considered as "the last word." We hope that *Creative Art in Wyoming Schools* will be accepted and used with the full understanding that it is but one step forward in providing assistance and direction in art education. Suggestions for revisions and improvements of this publication are encouraged.

October, 1969

table of contents

in appreciation i
art curriculum committee ii
foreword iii

an introduction to art education 1
  to the teacher of art 3
  to the administrator 5
  design, the essence of art 6

the elementary art program

  you can teach art! 11
  stereotypes 13
  planning the year's art experiences 15
  what to expect of early child art 16
  art appreciation 19
  line 23
  form 30
  color 36
  texture 42
  space 47
  balance 49
  continuity 51
  emphasis 53
  tips for teachers 55
  recipes 75

the junior high art program

  creativity and understanding grow 79
  planning units of study 81
  progression charts 82
  art activities 85
  art elements and principles 93

the senior high art program

  directing developing skills 105
  a sample course of study 107
  advanced art 111
  art activities 113
  two-dimensional art 114
  three-dimensional art 123

appendices

  I supplies and equipment 128
  II audio-visual materials 130
  III exhibits 132
  IV books and periodicals 133
  V glossary 137

> "Art when really understood is the province of every human being. It is simply a question of doing things, anything, well. It is not an outside, extra thing . . . Art tends toward balance, order, judgment of relative values, the laws of growth, the economy of living–very good things for anyone to be interested in."
>
> Robert Henri

philosophy

Art has a vital role in the school curriculum at all levels. The creative process can be applied to all areas of learning and is central to the development and well-being of every child. Art education can make a unique contribution to students in helping determine their individual values and strengths for living more satisfying and contributing lives. A carefully planned art program will guide them step-by-step to an appreciation of art of the past and present, to development of the ability to criticize with sensitivity and understanding, and to confidence in one's individual imaginative and innovative abilities to produce and create original ideas.

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an introduction to art education

The noted English historian, Arnold Toynbee, in his paper, "Is America Neglecting Her Creative Talents?" advises us:

> Creation is a disturbing force in society because it is a constructive one. It upsets the old order in the act of building a new one. This activity is salutary for society. It is, indeed, essential for the maintenance of society's health; for the one thing that is certain about human affairs is that they are perpetually on the move, and the work of creative spirits is what gives society a chance of directing its inevitable movement along constructive instead of destructive lines . . . America must treasure and foster all the creative ability that she has in her.

Toynbee believes that America's greatness rests on her founding fathers' creative spirits: "The common quality that distinguished them all and brought them to the front was their power of creative leadership. Today America needs a resurgence of this pioneering creative power."

Art has no exclusive lease on creative thinking—it appears in any area—but art is one of the most fertile places for its encouragement. This ability to think for oneself, to innovate, to find new solutions to old problems, is needed in engineering college, in high school, in the simple operation of the home, indeed, in life.

Art education provides opportunities for children to be thinkers and innovators and doers, and to use their own resources for creative action. Unusual abilities in creativity, communication, planning and decision-making are often discovered. Art can sharpen and increase creative abilities and aid in the recognition of many talents. Creativity—true creativity—is the key to tough problems. Toynbee has said that creativity in action is that talent which can make history in any field of human endeavor. Art education can encourage children to do things and to produce things, as participating citizens rather than passive observers.

In recent years, art educators in the United States have searched for new directions, realizing that students have simply not received their art education nor has it often led to later expected effects in life. In so searching some have been ready to repudiate creativity as the launching pad for art education.

Art education has not been mistaken in taking upon itself the attainment of the bright goal of creativity for everyone, but has been mistaken in the frivolous way in which it was approached. Creativity is not discovered in a flood of "new" or "different" materials with which to work. There is no particular merit in "noodlecraft." In addition, in recent years, building skills in the use of fundamental principles and elements of art was thrown

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out the window, and the watchword became, "We've done that before—what's new?" Art teachers searched books and magazines, art displays and other teachers' rooms for the new and different idea that would produce the magic of creation for students. Of course, the truth is that a child does not become bored using watercolor (or any other material) many times, *if he is learning in the process.* He becomes bored, and we waste his time, if what he does is a simple repetition of a cute project he has done before, requiring little or no thought on his part.

How then develop skill *or* understanding? We believe with Jerome Bruner that:

> " . . . the foundations of any subject may be taught to anybody at any age in some form . . . the basic ideas that lie at the heart of all science and mathematics and the basic themes that give form to life and literature are as simple as they are powerful. To be in command of these ideas, to use them effectively, requires a continual deepening of one's understanding of them that comes from learning to use them in progressively more complex forms.
>
> . . . the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject."*

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*Bruner, Jerome, *The Process of Education.* New York: Alfred A Knopf, Inc., and Random House, 1960, pp. 12 and 31.

to the teacher of art

This book is designed to help the teacher plan the year's program in art education so that experiences are purposeful and so that they develop in sequence and include those which are essential for all pupils. The program should be continuous from kindergarten through twelfth grade. Children should be placed according to their abilities and knowledge.

Individual lessons should be carefully planned and should involve different media, basic skills, understandings, concepts and art forms. Repetition must be provided in the use of the various materials and in working with the principles and elements of art, with gradual addition of new steps and more difficult material. The needs, interests, and maturity of the students should determine the program.

The art program is for all children—not just a highly talented few. Art can aid you in providing for the development of the specially gifted, of course, and it can also help you in discovering talents in the students which may aid in learning needed skills in many areas, in developing appreciation and love of beauty.

"Nearly all students
reach them!"

Dr. Calvin Taylor points out that
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*Instructor Magazine, May, 1969

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"Nearly all students are talented—let's reach them!"

Calvin W. Taylor

Dr. Calvin Taylor points out that we often overlook children's abilities.

> Nearly all students are talented; that is, can be above average in at least one of the important intellectual talents we can now measure . . . In teaching (art) we need to become more student-centered, more talent focused, and to be environment conditioners rather than knowledge dispensers. We need to focus on teaching for creativity . . . a teacher can become a positive contributor to students' creativity at any level . . . by adding whatever is necessary to spark their creative processes into action.*

No attempt is made here to write a program for a typical school, community, or group of students; rather it offers a potential framework for your own art program.

---

*Instructor Magazine, May, 1969

Fundamentals basic to art are used to provide guidelines in planning art programs at various grade levels. In general, the outline suggests that students become acquainted with man's art products (painting, fine crafts, sculpture, community and environment, graphics), that they be offered material which will give them an intelligent basis for making value judgments, and that selective experiences with materials and tools (rather than a hodgepodge of unrelated "projects") be provided for the development of their own creative expression.

Do not playfully make fun of young people or talk down to them. Talk directly, listen and tune in sincerely and reasonably, and you will find them reasonable and cooperative and interested. Your interest and enthusiasm can spark them to true thinking and creativity based on knowledge.

George F. Horn, in his *Art for Today's Schools*, sets further challenges for the art teacher:

> . . . The good (art) teacher has a deep-rooted concern for the values of art in the growth and development of the child and for his personal role in this process.

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to the teacher of art

He is open-minded, seeks new ideas, and keeps informed. He is sensitive to the total educational program, the students, the other teachers, the administration, the parents, the community. The good art teacher is actively interested in professional organizations, advanced study, research, continuous self-improvement. He views teaching as a vital force in the community—a lively, creative profession. The good art teacher is dedicated to the task of teaching and simultaneously is engaged actively in the pursuit of excellence in his own teaching techniques.

Jerome Bruner agrees: "Teaching is a superb way of learning. If the teacher is also learning, teaching takes on a new quality." If we can accept these challenges, and understand, in addition, that every art experience should be a creative experience for every child, to realize that originality is the essence of art, and, as teachers, be ready to encourage and recognize this originality in students, we can indeed be "talent developers" and begin to unlock the full potentials of many types of talents in every boy and girl.

to the administrator

The administrator holds in his hands a great deal of responsibility for the success or failure of the art program in his school system. To assure success,

He demonstrates his understanding of the importance of art to the education of youth by providing the most satisfactory facilities, supplies, and teaching aids possible.

He encourages the use of effective counseling in order that the student gifted in art may include art experiences in his schedule.

He keeps class enrollments consistent with the laboratory type activities of the school program.

He recognizes that art classes do help the student with learning difficulties, but that their primary purpose is not solving discipline problems.

He acknowledges the achievements of, and attends and supports functions and exhibits sponsored by the art department.

He recognizes that the art department can be a good place to promote improved school-community relations and that the effects of a strong art program will be felt throughout the school and community.

He believes that art should be taught by qualified, competent art teachers whose training meets state recommendations.

design, the essence of art

As authors use words to communicate meaning, artists use certain elements and principles of design to compose paintings or sculpture which will communicate meaning. Design is the product of emotion and thought used simultaneously. It is order used to achieve harmony between the desired expression and the use of line, form, color, texture, and space. In using these elements to create harmony in his composition, the artist will follow the principles of balance, continuity, and emphasis. Though these principles and elements are closely interwoven and dependent on each other in total design, it is possible to separate them to a certain extent and to examine each one alone before attempting to combine them in a unified whole, or a work of art.

This art guide is based on the conviction that young people of any age can learn and use these fundamental principles and elements of art if they are presented in ways that can be understood at each particular age.

The elementary section introduces the elements of **line, form, color, texture,** and **space,** and the principles of **balance, continuity,** and **emphasis,** studies each one separately and practices its use in many ways, so that all children will have a basic understanding of the *fundamentals* of art at the end of the elementary school years, and be familiar with and able to use art's basic terminology.

The junior high section review
combines them two or three at
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In the secondary school, stud
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elements of design

line

A line is a visible path made
pencil, crayon, stick, or brus
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The junior high section reviews the elements and principles and combines them two or three at a time in studying and practicing their use in the students' own work as well as examining their place in the art of past and present cultures.

In the secondary school, students will review the use of the art elements and principles as the essence of art—the basis of total design—using them in their own productions in attempting to understand and produce art.

elements of design

line

A line is a visible path made by an instrument such as a pen, pencil, crayon, stick, or brush. Lines can have infinite variety and can be expressive of many ideas. They may be long or short; thick or thin; broken, straight, curved, zigzag; vertical, horizontal, or diagonal; line may convey strength, weakness, direction, emotion, movement, energy; lines may be used to interpret quality, to designate form, to divide areas. All kinds of line cannot be used successfully in the same composition, but a variety is necessary in order to take advantage of the qualities of line, and to prevent monotony.

form

Form means mass, shape or structure. It includes *shape* and *volume*. Boundaries of shapes such as triangles, circles, and rectangles are established by closed lines. Shapes may also be free-form, or biomorphic (related to nature). Shapes may be representational or non-objective. They may be used to show positive and negative areas and should be varied in size and placement. Shape is two-dimensional and has a flat appearance. Volume is shape which takes on a three-dimensional mass, either solid or hollow. Volume may be real as in sculpture, or illusionary when shown by light and shadows to give an impression of three-dimensional form in painting. As in flat shapes, volume may be characterized by more or less geometrical, free-form or biomorphic shapes.

color

Color is defined as the visual response to wave lengths of light. It has strong emotional qualities depending on personal likes and dislikes and experiences. It has three attributes which help to describe it:

> *Hue* is the name of a color, such as red, yellow and blue. Knowledge of color gained from the color wheel is necessary, but only as a basic guide. In painting, color is used with personal feeling for color relationships and could be made mechanical from the over-scientific concern for color definition. Hue also indicates the warmth or coolness of a color—for example, red is hot, blue is cold.
>
> *Value* refers to the lightness or darkness of a color. Any hue can vary in value; red can change from a
> pure, bright, true red, to a
> shade. A tint is a light valu
> white to a color. A shade i
> adding black. A tone is a c
> white added. A color
> darkened by adding its co
> by the color wheel.
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> *Intensity* describes a colo
> (purity). Bright colors hav
> quantity of the dominant
> intensity, having been som
> addition of the compleme
> gray.

texture

Texture is the surface quality
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space

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major elements. In two-dimensi
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pure, bright, true red, to a light pink or a dark, deep shade. A tint is a light value and is made by adding white to a color. A shade is a color made darker by adding black. A tone is a color with both black and white added. A color may also be grayed or darkened by adding its complement as determined by the color wheel.

Intensity describes a color's brightness or dullness (purity). Bright colors have high intensity or a large quantity of the dominant hue. Dull colors have low intensity, having been somewhat neutralized by the addition of the complement, or of black, white, or gray.

texture

Texture is the surface quality of materials, either visual or tactile, resulting from method of construction. Awareness of texture differences may be developed by observing surface qualities of wide varieties of materials that may be described as smooth, rough, shiny, dull, fuzzy, soft, or satiny. Texture variation adds interest to a work of art. Textures should be appropriate to purpose, to material, and to form, space, and color.

space

Space is unoccupied area and its consideration is of extreme importance in creating a work of art. Space, far from being just "what is left", is of equal importance with form as one of the major elements. In two-dimensional art, space is the illusion of air, mass, depth, or distance. The intervals between shapes and forms create the illusion as well as do the size and placement of the forms. Space may be considered as negative form, with a size, shape and character of its own.

principles of design

balance

Balance in design is the arrangement of the elements to maintain equilibrium within a composition. There are three main types of balance—symmetrical, asymmetrical, and radial. They seldom occur alone, but understanding is made easier by considering their characteristics separately.

Symmetrical (or formal) balance contains an equal division of elements and has a balance of parts in which one half is the reverse or mirror image of the other. This type of balance occurs again and again in nature—in man himself, and in animals, birds, flowers and leaves.

Asymmetrical (informal) balance develops equilibrium from unlike elements. Objects of different shapes or attractions seem to be equal though they are not identical. Informal balance attracts and holds attention, is more thought-provoking and challenging.

Radial balance might be compared to the spokes of a wheel, since all parts radiate from the center. It involves many repetitions and a strong circular sense of movement.

continuity

Continuity may be defined as th
of a design to each other to giv
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emphasis

Emphasis is the stressing of th
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or the dominant area. The artis
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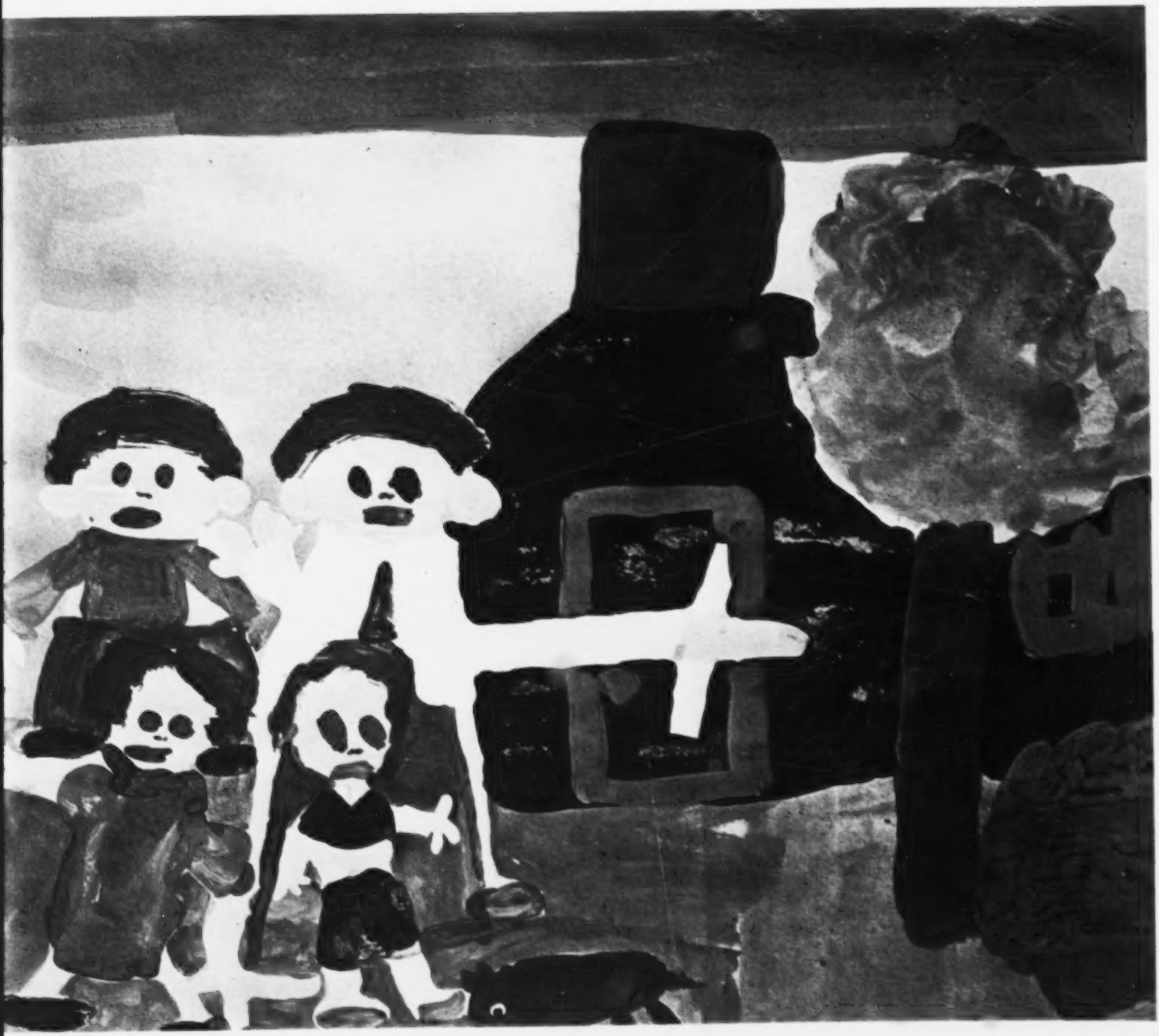
f movement.

continuity

Continuity may be defined as the rhythmic relation of the parts of a design to each other to give a sense of order. Rhythm is as important in art as in dancing and music. Continuity is developed by the repetition of the same element or motif more than once in one or more directions, through variety or the change or contrast within elements to add interest and to avoid monotony. These continuing, recurring, and developing patterns are important in all forms of art. Continuity is also developed by the use of progression—a sequence produced by increasing or decreasing form, intensity of color, or by a continuous, related movement of line or color throughout the composition.

emphasis

Emphasis is the stressing of the portion of a design which is intended to be most important. This is the "center of interest" or the dominant area. The artist must decide how to make the central idea dominant, and how to subordinate the other elements in his composition so that they complement and add to the most important idea. Dominant points should be limited, though a large composition may have a number of high points. Dominance may be obtained in many ways such as through size; use of contrasts in hue, value or intensity of color; by lines that lead the eye; use of unusual elements; or by grouping elements for greater strength.



the elementary art program

You can provide many occasions for the child to explore, experiment and grow at his own pace in the use of art materials.

Hold back your own opinions; wait for the child's response.

Accept and welcome his responses, feelings, interests and plans.

Value the child's variations and originality rather than insisting on conformity.

Respect searching and fumbling as well as a clear-cut approach.

Keep the program flexible.

Motivate by planning with children in open discussion.

Offer varied possibilities for first-hand experience—trips, things brought into the classroom, films and reproductions.

Ask questions to encourage free and spontaneous responses.

Help the child to make his own decisions.

Encourage a hunt for beautiful things in the environment.

Actively observe sounds, colors, lines, and forms of the environment, as in the sky, sidewalk, plants and buildings.

Use music and dance to reinforce art experience.

Help the child to understand the art of others through his own art experiences.

Have positive, encouraging discussion sessions about the results of art experiences.

Study man's conception of beauty: works of art.

Give the child technic
for it, not before.

Help the child to face
not come "right" a

Help him study his ow
growth and plan th

Children create in the
they ignore all rules an
flow freely. No subj
uninhibited freedom, th

Nearly every child lov
his own ideas. His in
result. Art is perhaps t
wrong. Art programs mu

Art should not be an is
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you can teach art!

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art of others through his own

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y: works of art.

Give the child technical help when he asks or shows a real need for it, not before.

Help the child to face some degree of frustration if work does not come "right" at first.

Help him study his own work, to ask questions, to see his own growth and plan the next step.

Children create in the same way as a highly developed artist: they ignore all rules and conventions. Imagination and fantasy flow freely. No subject is too complicated. They possess uninhibited freedom, the goal of every artist.

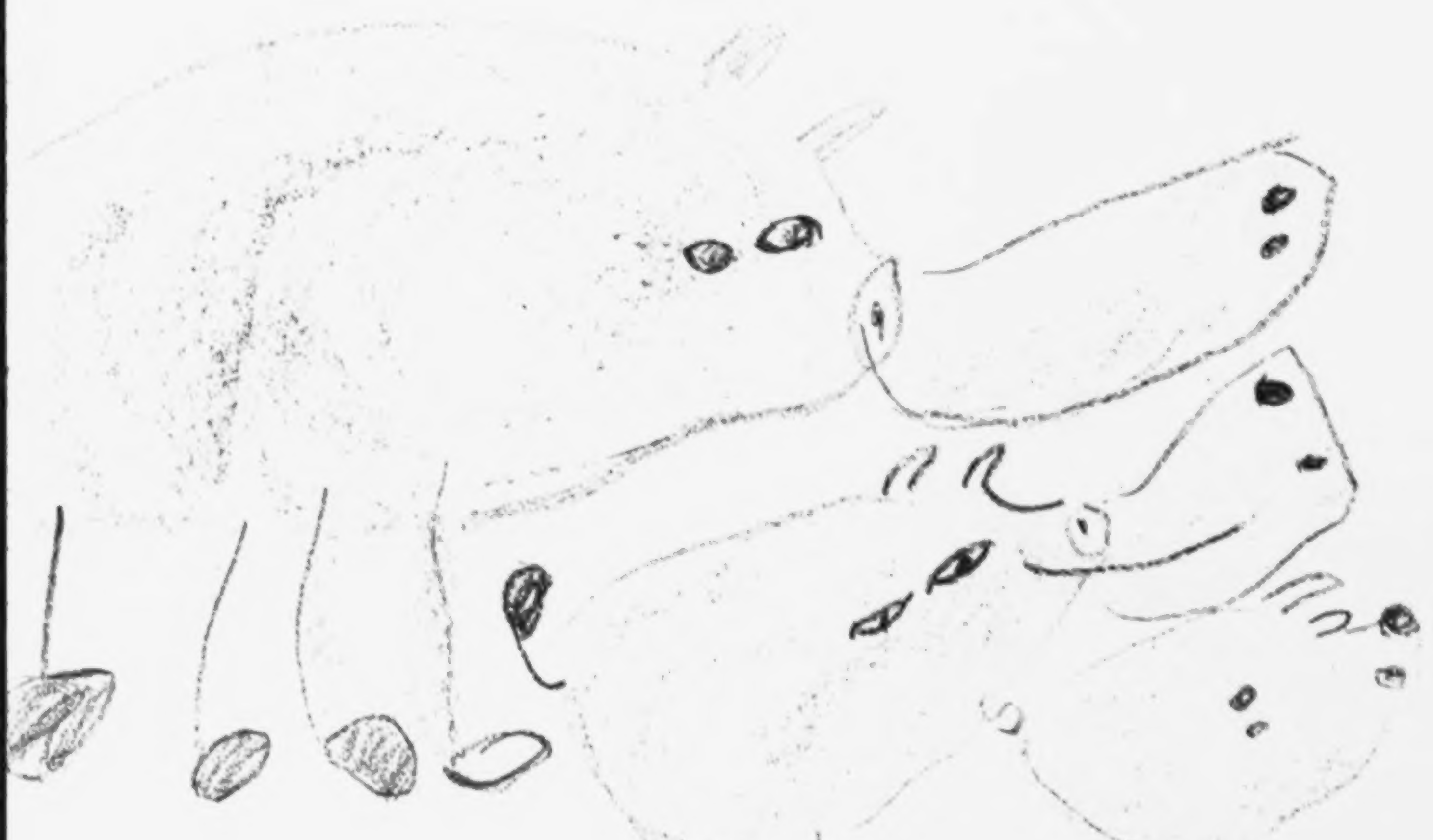
Nearly every child loves the art period because he can express his own ideas. His involvement is more important than his result. Art is perhaps the only place where the child is never wrong. Art programs must fit the child.

Art should not be an isolated subject. An art activity is possible and desirable in all grades. Art should move with us. Art is a way of seeing, thinking, acting—a way of living. In order to create, the child must be permitted to see, feel and act creatively.

Creative art should allow freedom and a full play of imagination for the child. The teacher's part should be one of guidance.

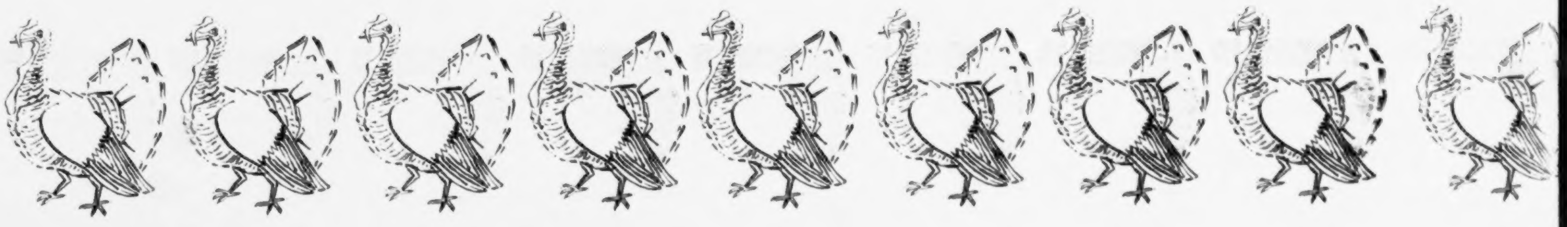
Many types of testing materials used today make use of tracings and patterns for determining certain results. These are programs for motor skills development that incorporate the use of patterns to achieve certain goals.

These two programs are entirely separate. Their purposes are nearly opposite. Both have their place in the total school program, but one should never be used to replace the other.



kindergarten

stereotypes *



With especial thanks to Malvina Reynolds for her song about the Little Ticky-Tacky Boxes on the Hillside, a
to David Riesman and George Orwell, herewith a few thoughts on dittoed art-patterns and coloring bo
masterpieces. The reader is invited to compose a verse or two of his own, should he feel the urge.

Dittoed patterns, purple patterns
Three hundred orange turkeys
Color neatly, color thusly
Color only to the line . . .

Put the red here, put the black there
Ev'ry child must do it just the same.
Originality? No—banality!
But it saves the teacher's time.

We can put them 'round the school room
Thirty perfect Easter bunnies
This is art-work, this is thinking—
Could you think when you're alone?

Fill the supermarket windo
Ten thousand witch-and-bro
Done without a thought or
Same in shape and same in

You'll advance to college "
Just assimilate, then regurgi
Tons of wisdom, soon forgo
Like the school-child's patte

Then you'll help to run our
The new group of thinking
If some one will only tell yo
What to think and when to

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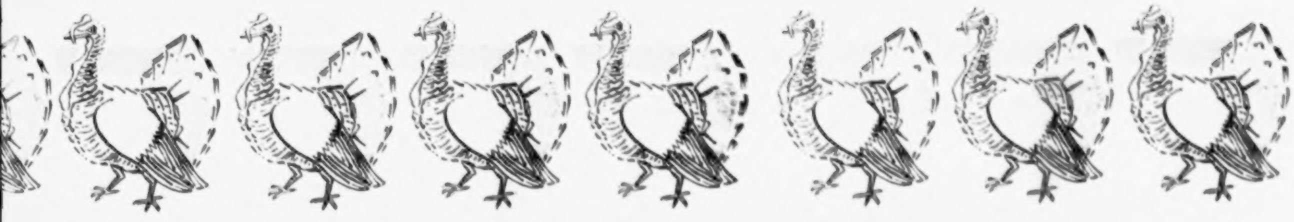
*Contributed by Professor John M. Hill,
with Toynbee that true creativity will solv



or her song about the Little Ticky-Tacky Boxes on the Hillside, and some minor apologies
ewith a few thoughts on dittoed art-patterns and coloring books and paint-by-number
se a verse or two of his own, should he feel the urge.

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school room
s
ing—
e alone?

Fill the supermarket window—
Ten thousand witch-and-broom pictures
Done without a thought or brain-wave,
Same in shape and same in tone . . .

You'll advance to college "learning":
Just assimilate, then regurgitate
Tons of wisdom, soon forgotten—
Like the school-child's pattern art . . .

Then you'll help to run our country,
The new group of thinking citizens—
If some one will only tell you
What to think and when to start.*

---

*Contributed by Professor John M. Hill, who (though "only an engineer") believes with Toynbee that true creativity will solve the world's woes.

The young child in kindergarten and first grade will simply need opportunity to express himself with a variety of materials, but as he matures he requires much more. He needs to learn the language of art, and to examine and explore its elements and principles separately. Of course, it will always be found that more than one is included in any effort (see Design, p. 6.)

Just as in other subjects, art has a vocabulary, a language, of its own. Children should be able to use the words as they apply to their own art products, and to those of others. As they explore various art media and develop in appreciation and skill, they are able to see how a combination of art elements and principles can be used to express ideas and feelings, and to communicate these ideas to other people.

Teachers should include these art fundamentals in a carefully planned, step-by-step series of art lessons during the year. In planning for the year, using a chart similar to the one on this page, set aside a period of time for the detailed study of and practice with the qualities of one art element (for example, **line**).

yea

sample balance chart for a yea

	line	form	
clay			
tempera			
watercolor			
colored chalk			
pencil charcoal			
paper cutting and pasting			
crayon			
3-D construction			
other			

planning the year's art experiences

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sample balance chart for a year's art activities

	line	form	color	texture	space
clay					
tempera					
watercolor					
colored chalk					
pencil charcoal					
paper cutting and pasting					
crayon					
3-D construction					
other					

what to expect of early child art

Many people think of art ability as a special talent, whereas actually it is a natural, basic means of expression and communication possessed by every child.

From ages 2½ to 3½ a child scribbles with crayon, pencil, or paint. He has no intention of representing objects. To him, drawing is a physical pleasure, like play. Growth is evident from the first disordered movements to control of the brush or crayon. Repetition of lines, circles and dots will follow naturally. A natural sequence of development can be followed in a child's art expressions which parallels his physical development of first learning to roll over, sit up, crawl, walk and finally run. The sad part about the natural need for art expression is that so often the child is either not allowed this expression, or simple materials for the expression are not available to him or provided for him.

A child's most freely creative years are his early ones, before many disciplines and controls are imposed upon him. He begins to represent objects in his environment, not realistically, but with symbols. As his world enlarges, more objects are added to his pictures.

Children progress at different rates of speed. Some children may be scribblers and others much more advanced at the same age. Some of the differences are due to differences in maturity levels, and some are due to the child's level of experience and whether he receives encouragement from parents and teachers. Art expression will be consistent with use of language, physical coordination, and social adjustment.

medium
Crayon

motivation
"Draw a picture of
(The symbols at th

t

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basic means of expression and
every child.

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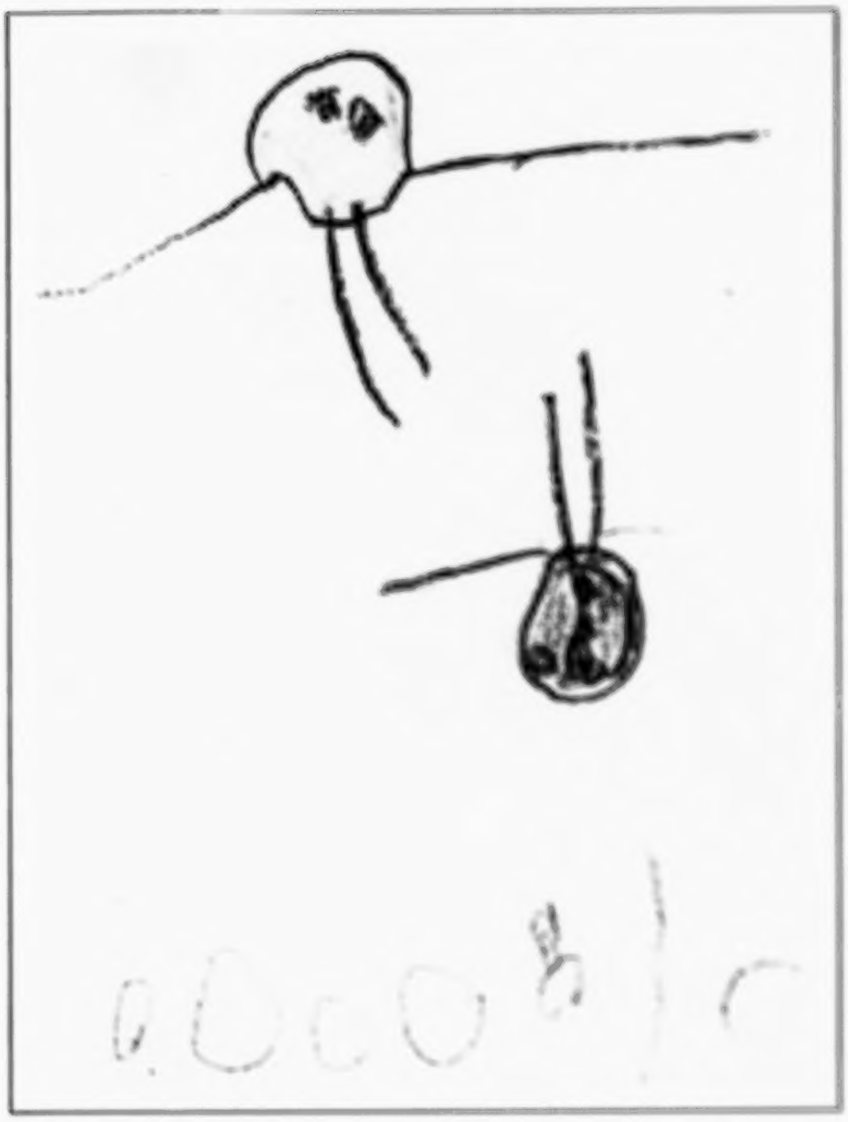
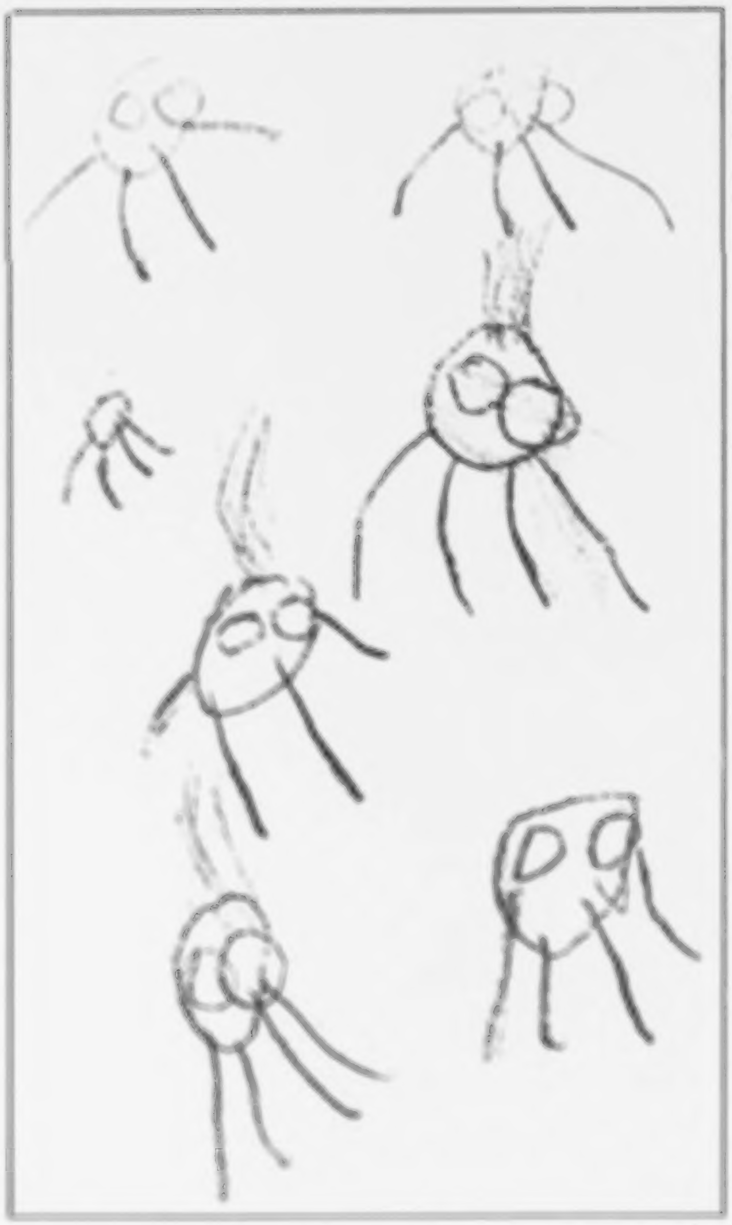


kindergarten

medium
Crayon

motivation
"Draw a picture of your mother and father."
(The symbols at the bottom are an attempt to write her name.)

grade 1

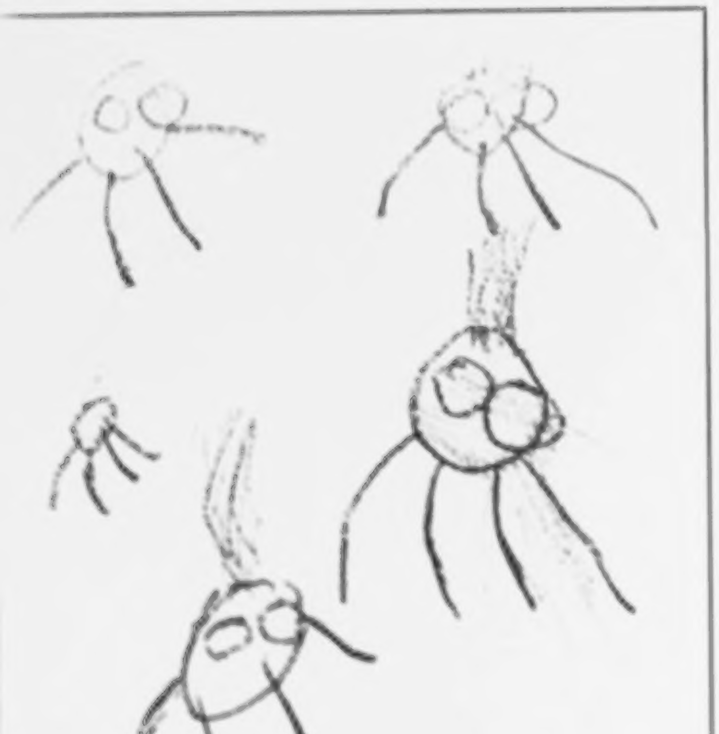


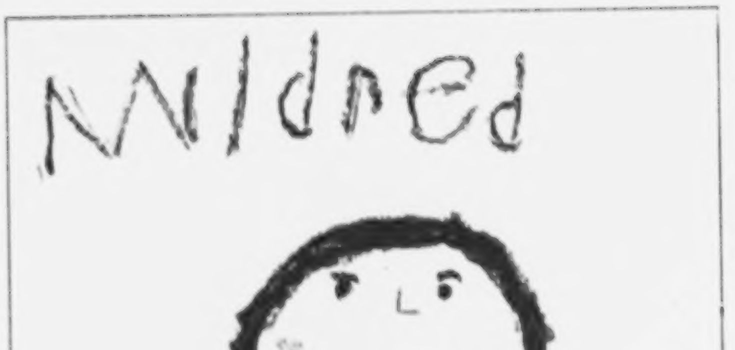
medium
Crayon

motivation
"Draw a picture of someone in your family."

evaluation
Differences of maturity level are clearly seen in the drawings and the writing of two children who are the same age.

rade 1





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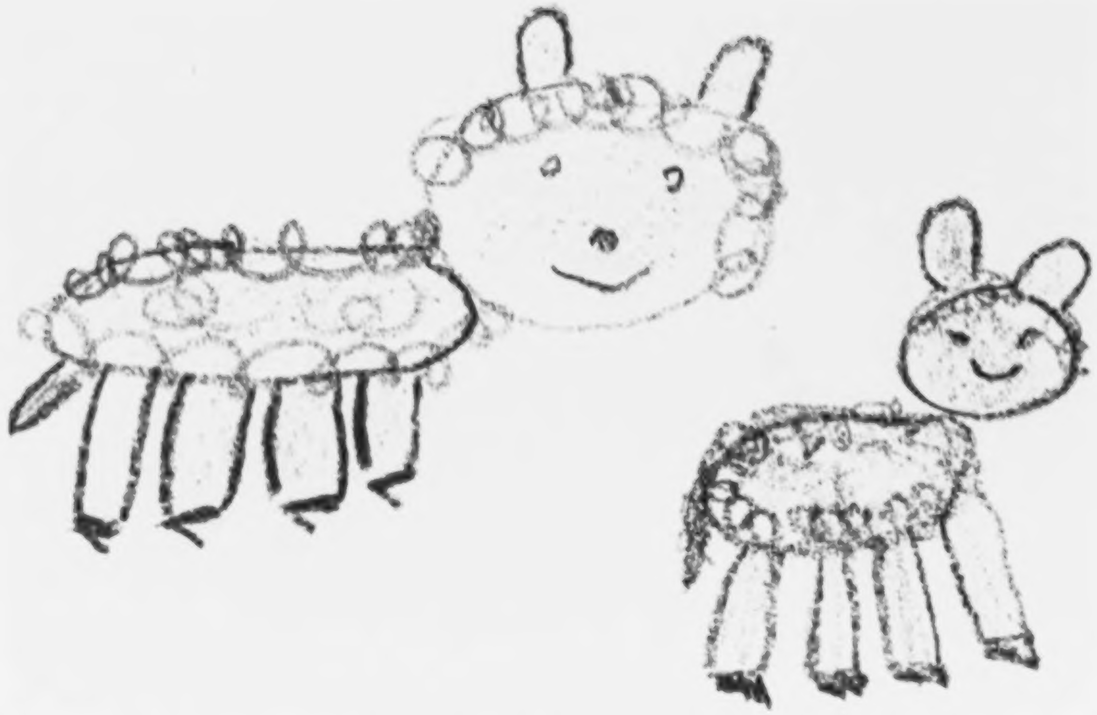


kindergarten

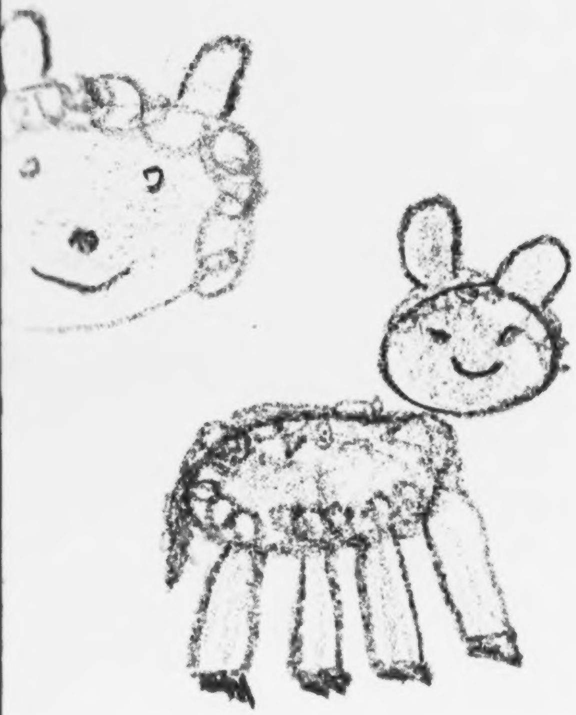
materials
Crayon and cream manila drawing paper

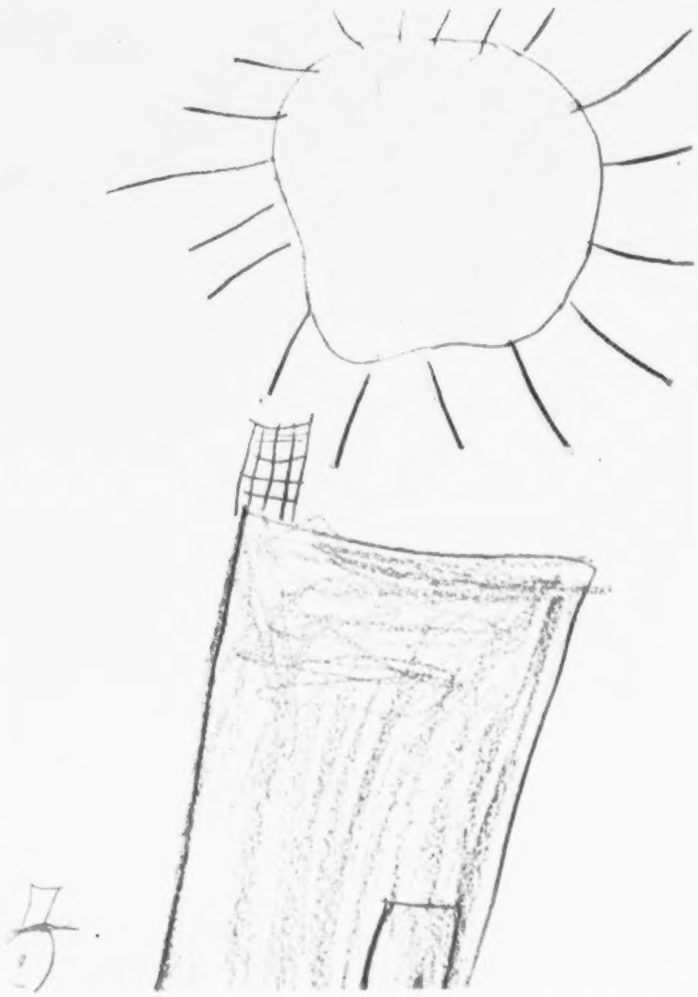
motivation
Free drawing time

evaluation
This illustration is typical of elementary drawing. The sun symbol appears in pictures for many years. Square topped houses with chimneys are to be expected from elementary children.

what to expect of early child art

grade 1





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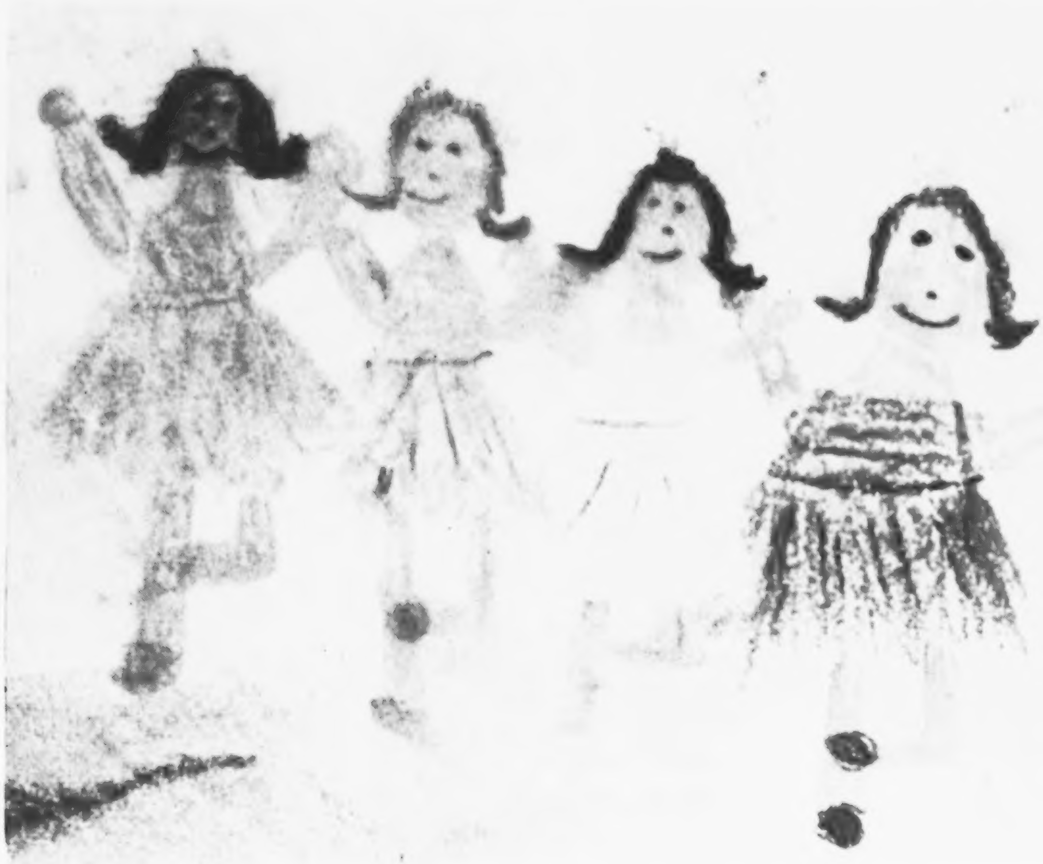

grade 3, study of degas

Art appreciation experiences include those which involve selecting, arranging, and enjoying things of beauty everywhere, and carrying these activities over into home and community life. True art appreciation develops best as part of creative expression. The fine works of other artists will be understood and appreciated more if introduced and studied in relation to a classroom experience involving similar media or subjects. Art appreciation is not a separate subject; it is an integral part of any art experience. However, there are times when one or more

entire class periods should be
of an experience.

Look for natural beauty of lin

Go on a treasure hunt to fi
shapes, colors. and textures in
flowers, birds, animals, roads, l

Use the microscope or magnif
and patterns in bark, shells, lea

art appreciation

se which involve
eauty everywhere,
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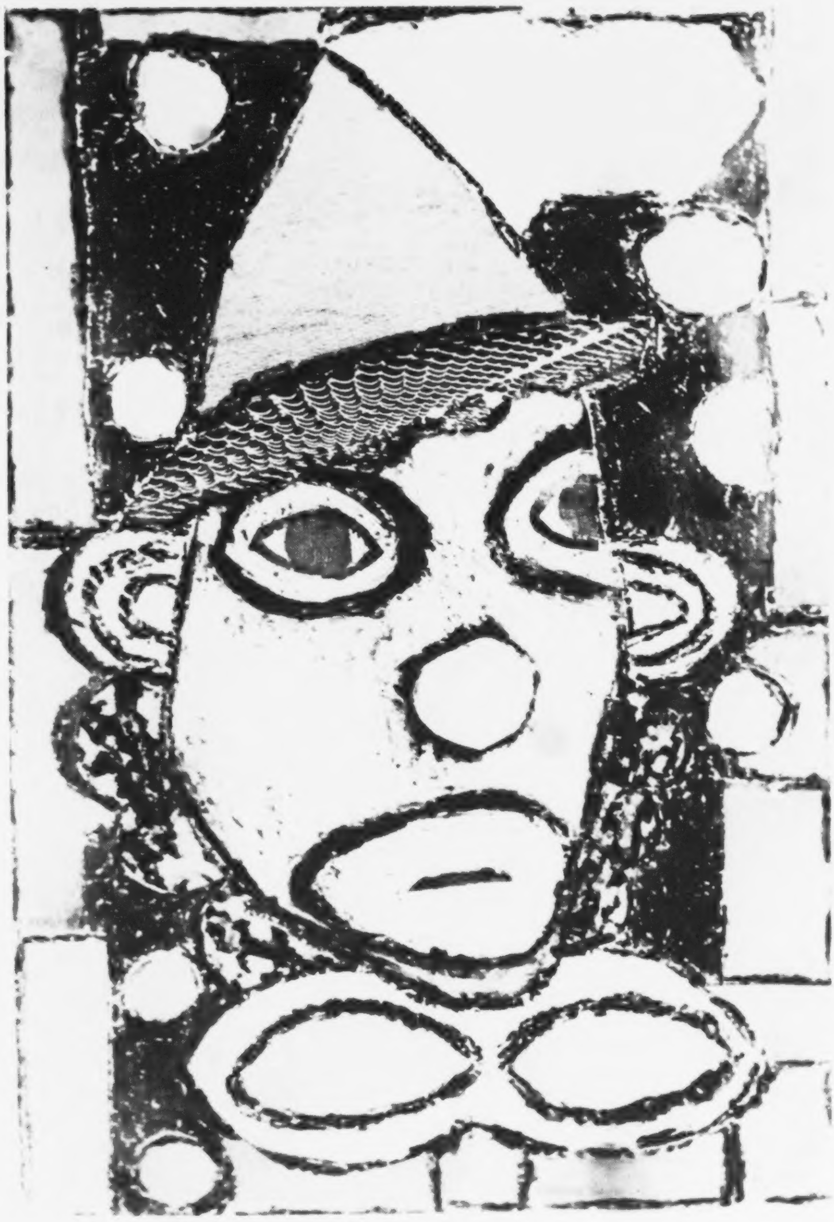
s part of creative
vill be understood
ied in relation to a
a or subjects. Art
an integral part of
when one or more

entire class periods should be devoted to the appreciative phase of an experience.

Look for natural beauty of line, form, color, and texture.

Go on a treasure hunt to find all the many kinds of lines, shapes, colors. and textures in clouds, hills, earth forms, trees, flowers, birds, animals, roads, lakes, rivers.

Use the microscope or magnifying glass to see different textures and patterns in bark, shells, leaves, and stones.



grade 6, study of rouault

Plan a center where nature mat
touch can be assembled. See ho
can find to place there.

When the weather is nice, it
out-of-doors. Children develop a
nearly impossible to achieve
equipment is needed. Smooth
drawing boards; paper, maski
pencils, crayons, chalk, or water
Large pieces of cardboard cut t
satisfactory to use as drawing
interpret nature in their own
graphic representation. Subject

Take a walk to find the intere
different--rough, smooth, furry,
the block will produce an amaz
in paint to make prints on pap
brushes and then press against
making lesson, and beautiful des

art appreciation

Plan a center where nature materials interesting to the sense of touch can be assembled. See how many different textures you can find to place there.

When the weather is nice, it is great fun to draw and paint out-of-doors. Children develop an appreciation of beauty that is nearly impossible to achieve in any other way. Not much equipment is needed. Smooth masonite scraps make excellent drawing boards; paper, masking tape to hold the corners, pencils, crayons, chalk, or watercolors are all that are necessary. Large pieces of cardboard cut from the sides of boxes are also satisfactory to use as drawing boards. Permit the children to interpret nature in their own way, without requiring photographic representation. Subject matter is limitless.

Take a walk to find the interesting things that feel and look different–rough, smooth, furry, and so forth. A walk around the block will produce an amazing variety of objects. Dip them in paint to make prints on paper or cloth, or paint them with brushes and then press against the paper. An excellent printmaking lesson, and beautiful designs will result.

The art work of children should be displayed for

other children
It is an incentive for children to see the work of others. They want to try similar ideas.

other teachers
Teachers from other schools have an opportunity to get different ideas.

parents
The parents have a more comprehensive picture of the art in the schools.

—from *Creative Art* by Fran Trucksess

art appreciation

for

rk of others. They

pportunity to get

ure of the art in the

by Fran Trucksess

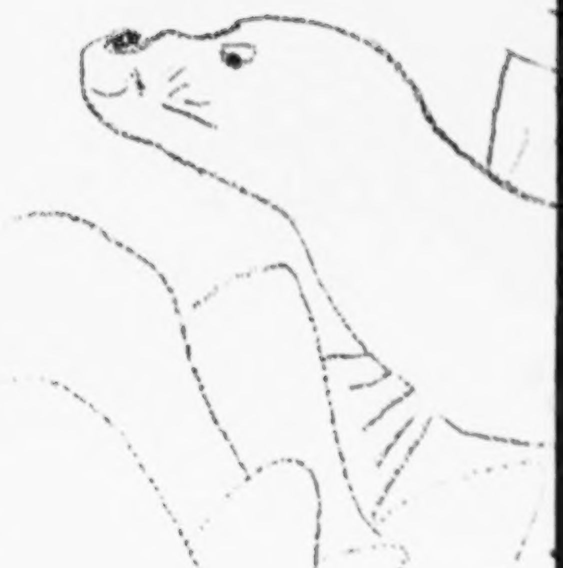
line

Line may be defined as the visible path of a point moving in space. Even small children can understand this concept. Lines may be straight, curved, irregular. They may move in a horizontal, vertical or diagonal direction. Lines may be thick, thin, dark, light, fuzzy, solid, broken, nervous, calm, slow, dynamic.

Tools to investigate the qualities of line could be brush, pencil, crayon, chalk, stick, string, wire, and others.

Using a ruler, charcoal or soft lead pencil, make as many different kinds of lines on paper as you can. Use straight lines, curved lines, vertical lines, horizontal lines, irregular lines. Use different amounts of pressure on the pencil to change the value and width of lines.

Discuss different types of curved lines. Using soft lead pencil, charcoal, crayon, or chalk, experiment with just curved lines. Look at reproductions of famous artists' work which demonstrate the beautiful use of line. Make curved line drawings, using the variations mentioned above.



medium
Crayon

motivation
"Seal Island,'

evaluation
This drawing
remembered
flowing and u
drawing is la
balance of for

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nt, curved,
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Using soft
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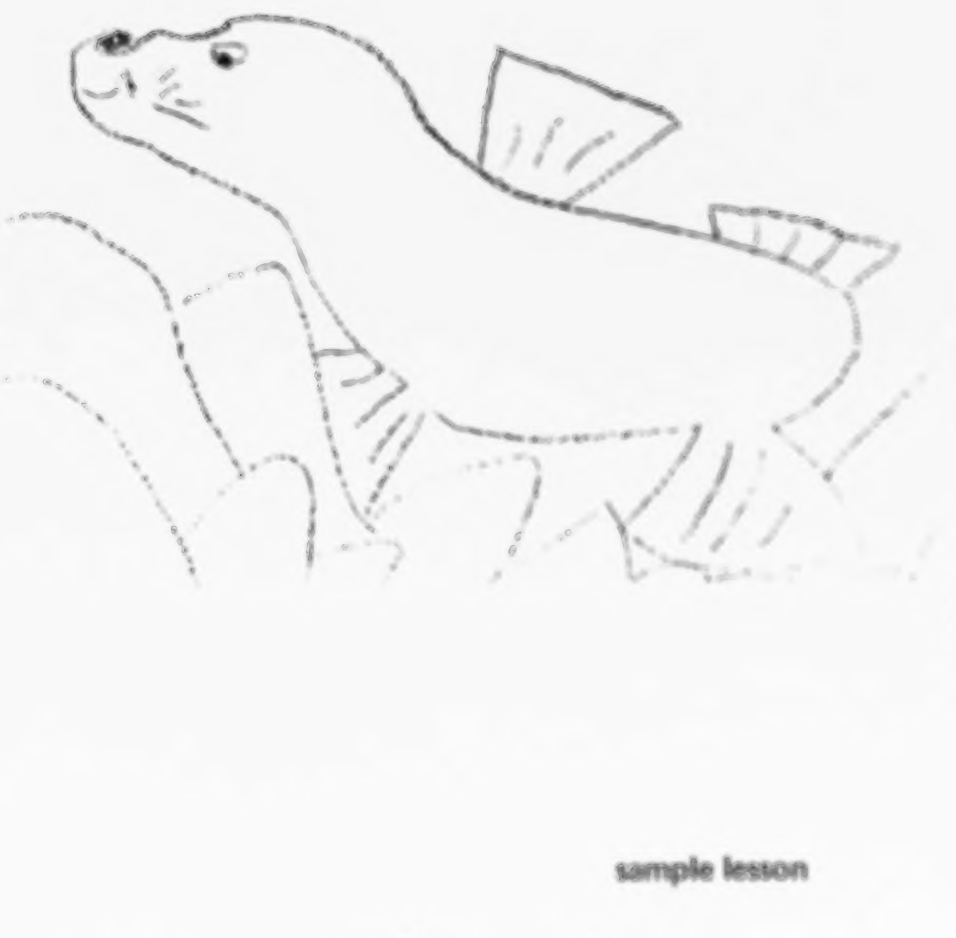

grade 2

sample lesson

medium
Crayon

motivation
"Seal Island," a 16 mm film

evaluation
This drawing is the child's own choice of what he remembered about the film. The line is clear and flowing and uncluttered by unnecessary detail. The drawing is large and fills the space with good balance of form.

Discuss variation in straight lines. Some are wide, some are narrow. Lines may change direction. Repetition creates rhythm in design. Stress the importance of space in contributing to good balance. Remember that too many lines will cause confusion and the design will be cluttered. Again discuss the work of a well-known artist, this time in the use of predominantly straight lines.

Notice the effect of outlining one large simple thing in a composition with a string or yarn either glued on or dipped in paint, after first coloring the picture.

Glue strips of paper on edge to make a variety of subjects such as faces, machines, animals. Note the effect of the lines created by the edge of the paper, and the effect of shadows made by the paper. Watch carefully for balance and composition. Remember negative spaces are as important as positive ones.

With a continuous line, circle roundish spaces of various sizes, then with a dark color draw in eyes and other features of faces in each space circled. Make different types of faces, hair-dos, and expressions.

Draw people or animals or plants or fish, using all straight lines.

Use crayons to draw
"Fiddle-de-Dee."* Use
dark paper, or vice vers

Experiment with zigza
curve, S curve, and spi

Outline animal, face, f
then staple to white b
composition, or crayon

Cartoons lend themselv
of the character of lin
discussing cartoons fro

Draw people running, j
scribble. Put on cut pap

Observe different chara
how they grow, that li
grow like any other pl
dark, light, thick, thin,
with lines.

Make playground safe
Discuss how to make p
and careful, plain letter

---

*McLaren, Norman. Available

line

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hair-dos,

ght lines.

Use crayons to draw lines to music, after seeing the film "Fiddle-de-Dee."* Use yellow, white and other light colors on dark paper, or vice versa.

Experiment with zigzags, curves, wavy lines, straight lines, C curve, S curve, and spirals.

Outline animal, face, flower or other simple object with wire, then staple to white background. Add crayon lines to complete composition, or crayon shading.

Cartoons lend themselves beautifully to the study and analysis of the character of lines. Precede the lesson by looking at and discussing cartoons from newspapers or magazines.

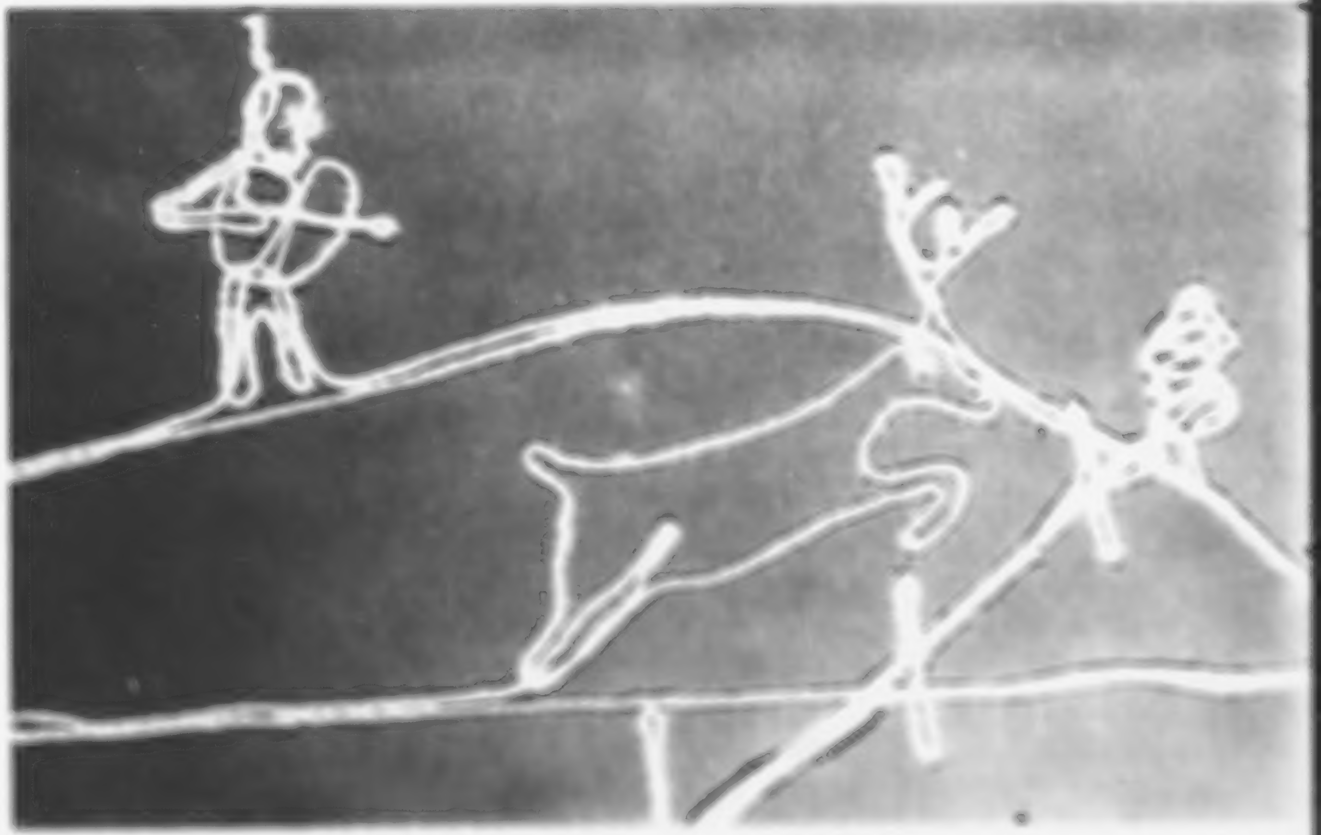
Draw people running, jumping, dancing. Add bodies using spiral scribble. Put on cut paper or cloth clothes.

Observe different characteristics of trees. Help children to see how they grow, that limbs are largest at the trunk, that they grow like any other plant. Work for variation in line quality: dark, light, thick, thin, etc. Observe bark and show its pattern with lines.

Make playground safety posters, emphasizing the use of line. Discuss how to make posters effective by using one simple idea, and careful, plain lettering.

*McLaren, Norman. Available from University of Wyoming film library.

line



continuous string dra

Posters should catch the eye and have an idea that can be understood quickly.

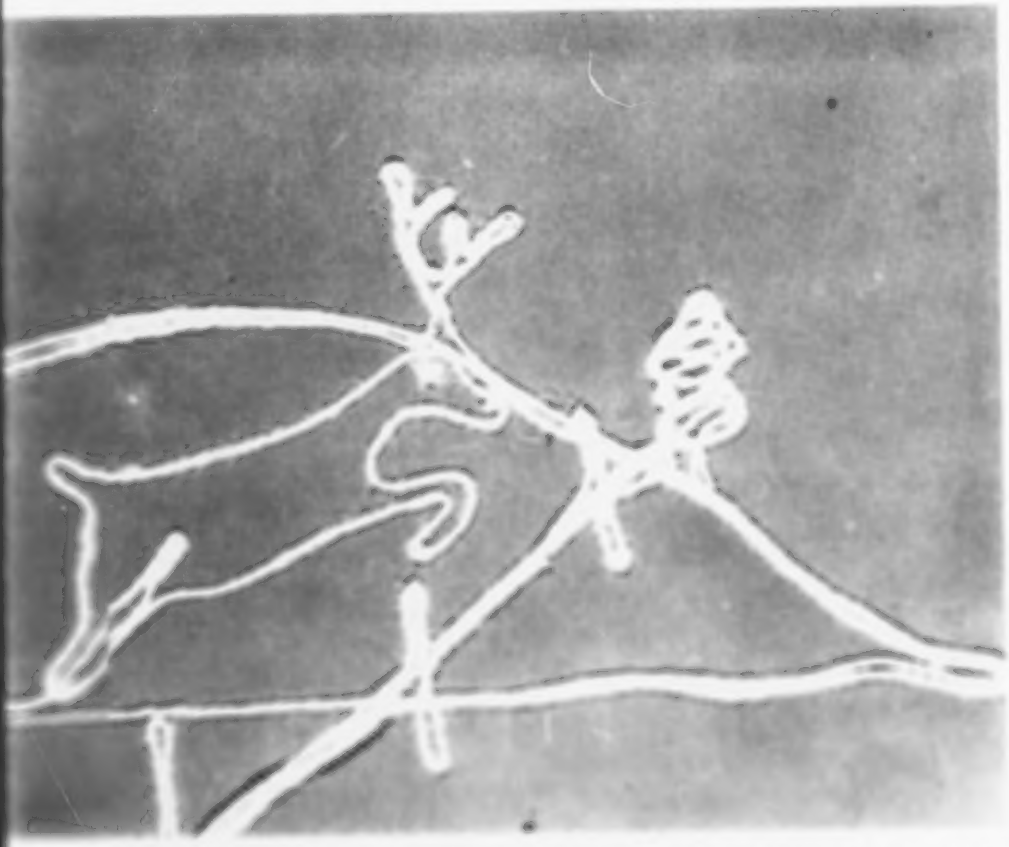
Make people and animals in action, using sides as well as ends of short pieces of crayon. Add details of composition.

Sketch faces and hands in various positions. Use classmates as models.

Experiment with compass desi
decorated circles. Try geometri
subject) border design.

Draw with yarn or string, glue
shown.)

Experiment with colored ch
powdered milk solution or butter



continuous string drawing, grade 6

that an be

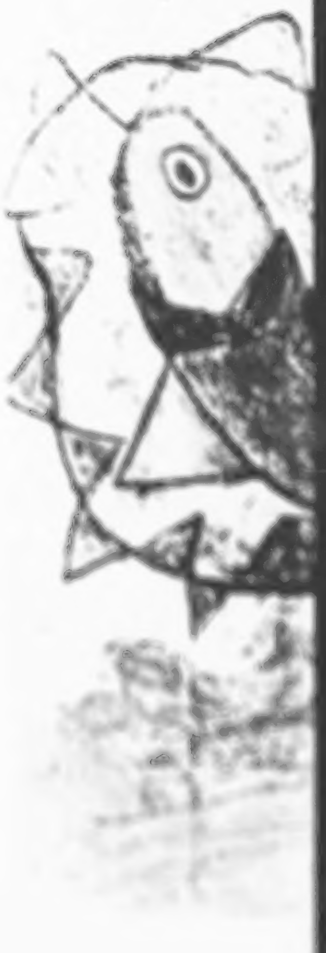
Experiment with compass designs such as six petaled flowers, decorated circles. Try geometric and stylized flower (or other subject) border design.

[illegible] of

Draw with yarn or string, glue to background. (See illustration above.)

classmates as

Experiment with colored chalk, drawing on paper wet in powdered milk solution or buttermilk.



sample lesson

medium
Colored chalk on wet paper

motivation
Creative interpretation of some type of exciting action. Suggest that line quality should receive heaviest emphasis.

procedure
Cover desk tops with newspaper

Drawing paper (manila, bogus, or construction) should be dipped in a large pan or bucket of water just before drawing starts. It may be re-dipped even after the child has some drawing done.

Each child needs tissues or towelling to wipe his fingers clean from time to time.

Teach the child to keep his hand off the drawing as he works so the chalk won't smear.

evaluation
Colorful, free, rhythmic use of line. While other elements such as shape and contrast are included, the line sets the feeling of the picture.

line

g action. Suggest that **line**

should be dipped in a large
s. It may be re-dipped even

fingers clean from time to

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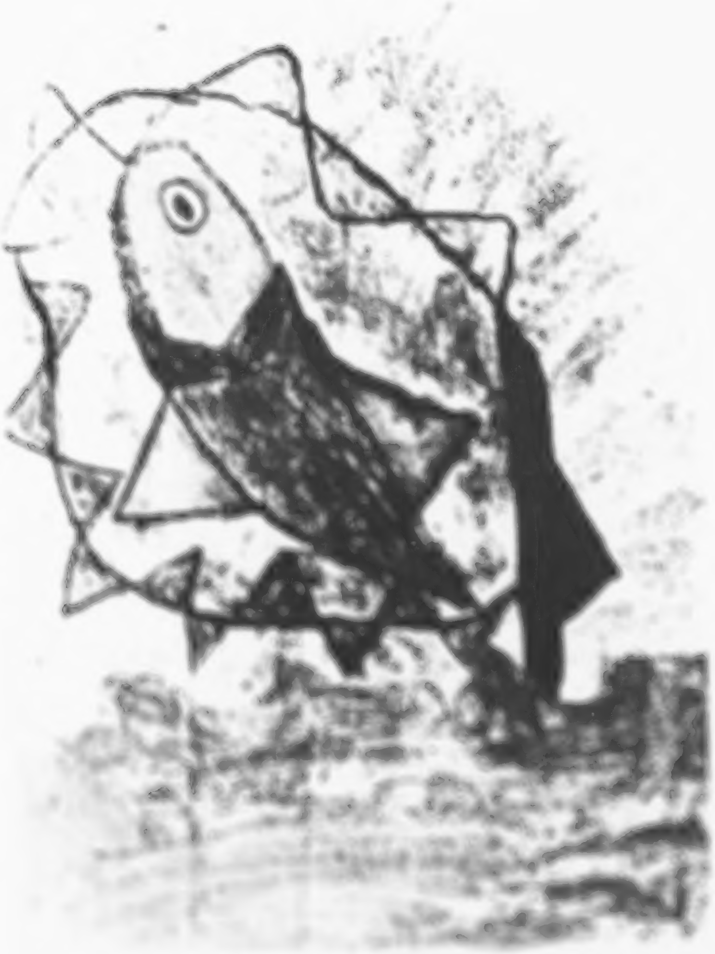
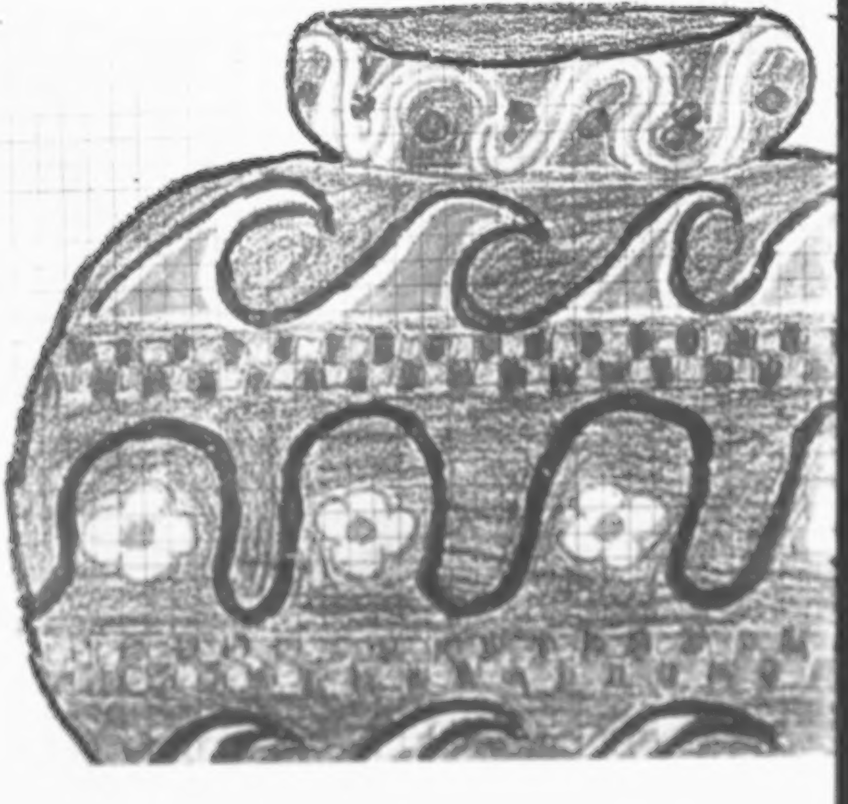
elements such as shape and
the picture.



grade 3
dolphin jumping
through ring of fire

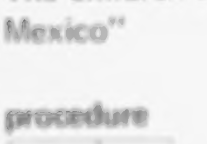


sample lesson

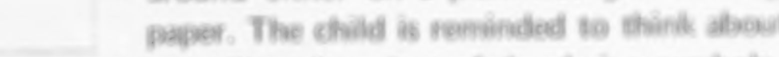
materials
Crayon and graph paper

motivation
The children had just seen the 16 mm film "Arts and Crafts of Mexico"

procedure



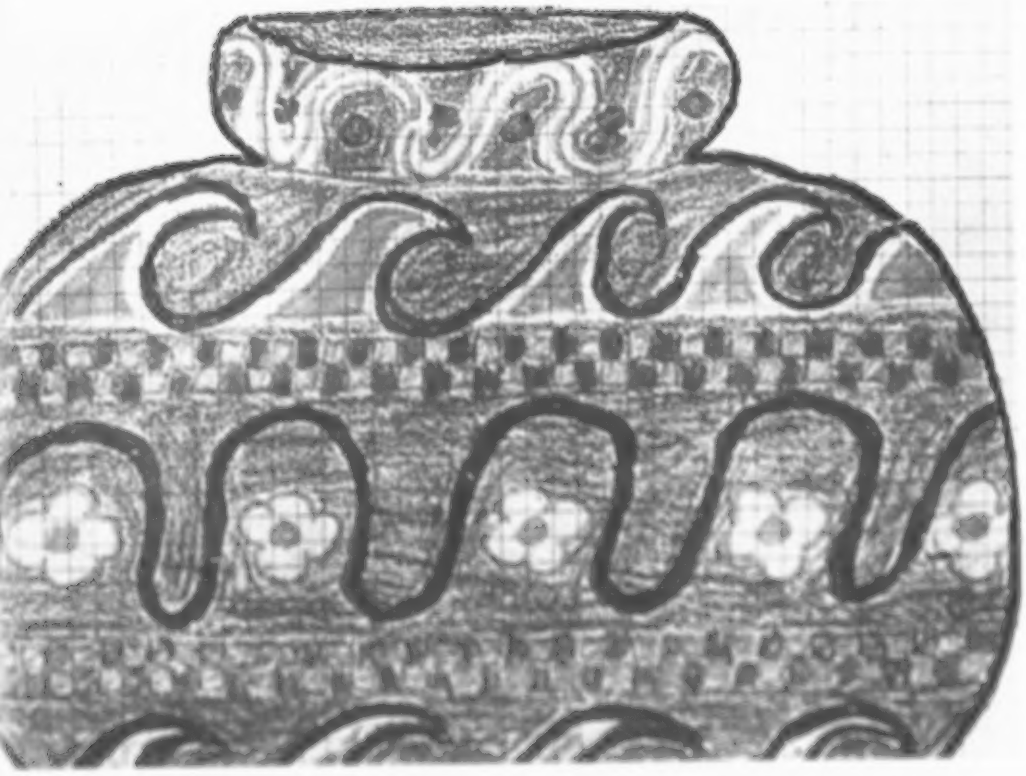
Use a small folded paper for each child to create his own shape for jar or vase. This can be traced around either on a plain background or graph paper. The child is reminded to think about the designs seen in the film. A review of the design symbols may



stimulate more beautiful designs.

evaluation
This example shows variety
together as a unit with contr

This lesson might be a pro
clay, making the line design



grade 5

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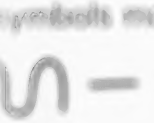
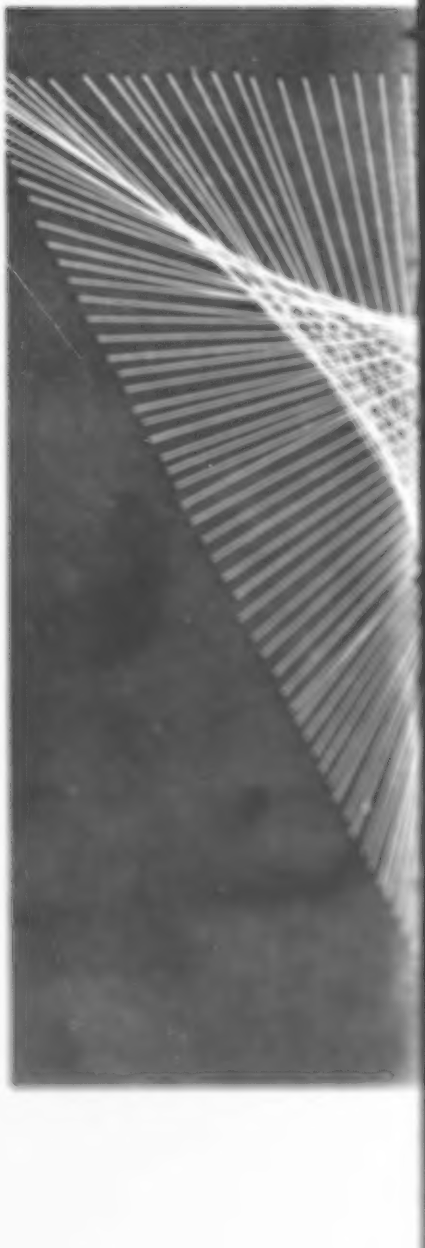


evaluation
This example shows variety of design line, but it also holds together as a unit with continuity of line and shape.

This lesson might be a preliminary to working with ceramic clay, making the line design fit the shape.

line



sample lesson

materials
9" x 12" (or larger) heavy construction paper or light weight cardboard. Thread and needle.

motivation
Experiment on a small piece of cardboard or paper to see how to work out a design of threads running back and forth, and from front to back of the paper.

procedure
Use a large needle to make holes in paper or cardboard at desired intervals. (A ruler may be used for straight line designs if desired.) A seamstress' marking wheel is also useful. Be careful not to cut the paper with the thread. When satisfied with an idea, transfer it to the larger paper. (Do not attempt to complete the first experimentation. It is simply to show how to work this method of designing.)

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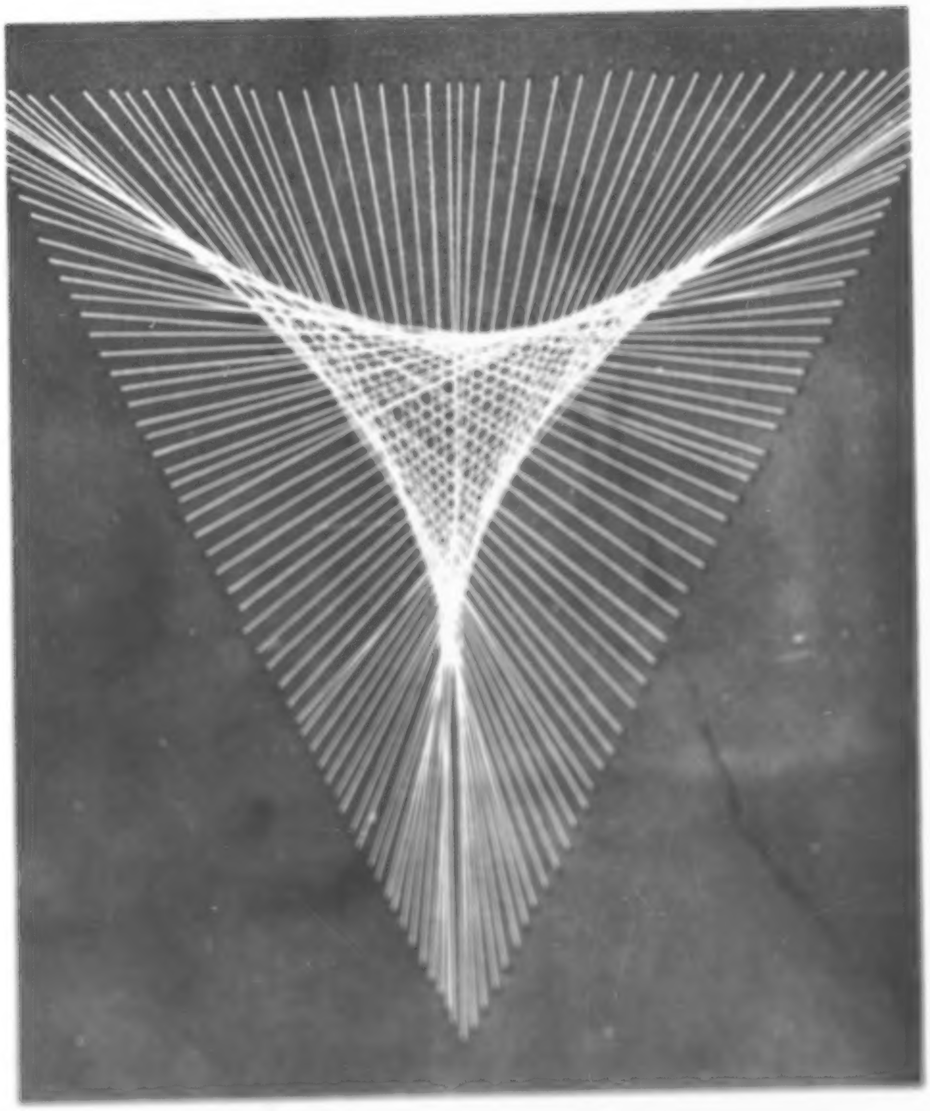
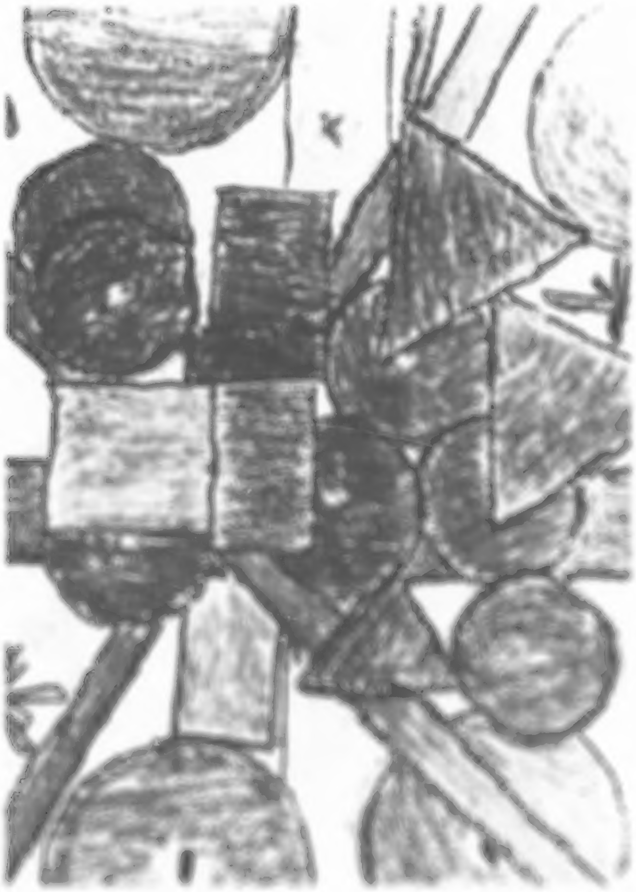


grade 6
geometric line design



overlapping
shapes
grade 3

sample lesson

materials
Crayons, rulers, compasses or pre-cut circles or lids

motivation
Correlation of art and mathematics

evaluation
The paper is well filled with a variety of shapes adding interest. An overlapping of shapes holds the picture together. One shape leads the eye into another across the page. There is good balance of space between and of the shapes themselves.

shape and volume

Shape is confined and
shape is square, rectangu
may be formed by in
recognizable shapes. S
angular, some a combin
value, in texture.

Volume may be define
mass described by thick

Tools to investigate sh
paints, chalk, crayon, co

Draw or paint a birds'
scalloped green round
cows and horses.

Draw the earth as it mig

Experiment with trian
making abstract and n
way of developing rhy
should be exhibited and

City scene. Use light co
6" rectangles of three
of buildings to make
outline certain building

overlapping
shapes
grade 3

Shape and volume

Shape is confined and defined by edges or lines. A geometric shape is square, rectangular, circular, triangular. Abstract shapes may be formed by irregular lines or edges. They are not recognizable shapes. Some may have curving edges, some angular, some a combination of both. Shapes vary in size, in value, in texture.

Volume may be defined as a surface area of real or illusionary mass described by thickness, size, and weight.

Tools to investigate shape might be colored paper, tempera paints, chalk, crayon, collage materials and many others.

Draw or paint a birds' eye view of things on earth, such as a scalloped green round for a tree top, the house roofs, backs of cows and horses.

Draw the earth as it might be seen from an airplane, or a rocket.

lids

Experiment with triangles, half circles, rectangles, lines in making abstract and realistic pictures. Discuss repetition as a way of developing rhythm, a principle of art. Art examples should be exhibited and discussed.

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mselves.

City scene. Use light colored paper for background. From 6" x 8" rectangles of three colors of tissue paper, cut various types of buildings to make city scene. Overlap as necessary, then outline certain buildings that would seem to be in front. Add black toothpicks for emphasis and interest if desired. Outline here and there with dark crayons; add windows and other desired details.

Draw a simple still life with charcoal, showing some depth with shading.

Valentine's Day is one of the most thrilling for children. Avoid stereotyped color-in-the-lines valentines, or commercial ones that are to be put together. Cut hearts in various sizes and colors and then combine to make flowers, butterflies, people, decorated valentines, abstracts. Use the negative scraps as well as the positive shapes, or several inside one large heart. Make heart mobiles or stabiles.

Draw animals or people in lifelike poses for a mural, with cut paper details added.

Wire sculpture. Use about four feet of stovepipe wire to develop a three-dimensional shape. Add bits of colored wire for accent (or tissue paper, or cloth). Tack to a small block of wood with stapler when finished.

Box masks from shoe or cereal boxes. Cut and glue to resemble human or animal faces. Decorate and color as desired. Provide sacks and plates for those who forgot boxes.

Paper gym
Bend at kn
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3-D animals
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Cut and glue to resemble
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form

Paper gymnasts. Cut little paper clowns from colored paper. Bend at knees, elbows, neck, and pose as though performing in a gym or circus. Mount on contrasting background.

Arrange simple forms (perhaps wood blocks in geometric shapes) on a table where all the students can see them. Turn off the overhead lights and use a flashlight to move the light source. Point out to the class the changes in shading of the forms. Show how the careful use of black over lighter colors gives an illusion of volume.

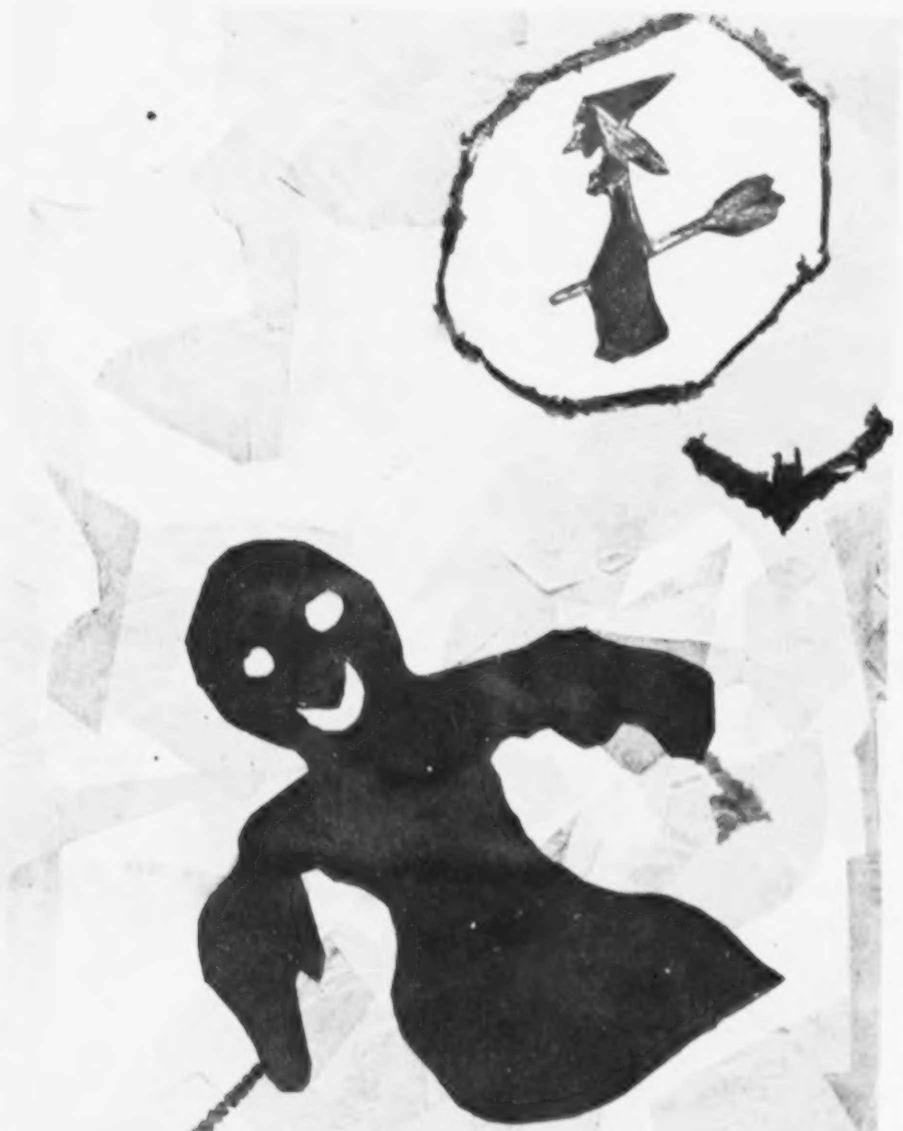
3-D animals. Make wire or rolled paper armature, then cover with strips of paper wet in shallow pans of liquid starch and water, or wheatpaste and water. Shape and build up with the wet strips till realistic. Let dry for several days. Paint with tempera. Shellac.

Halloween masks from big paper sacks. Bright crayon colors and funny pasted-on ears, horns, antennae, from construction paper scraps are added. Observe mask from every side to be sure decoration is equally effective from all views.

Cut out big bugs and butterflies and hang as mobiles.

Cut and shape paper sculpture flowers, curling petals or cutting slots to make them three dimensional. Encourage the children to invent their own ways to make flowers.

grade 4



materials

Glue, constructio
ink, paint brushes

motivation

Hallowe'en (other

procedure

Glue small piece
them. Use shades
colored constructi
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evaluation

The design, thou
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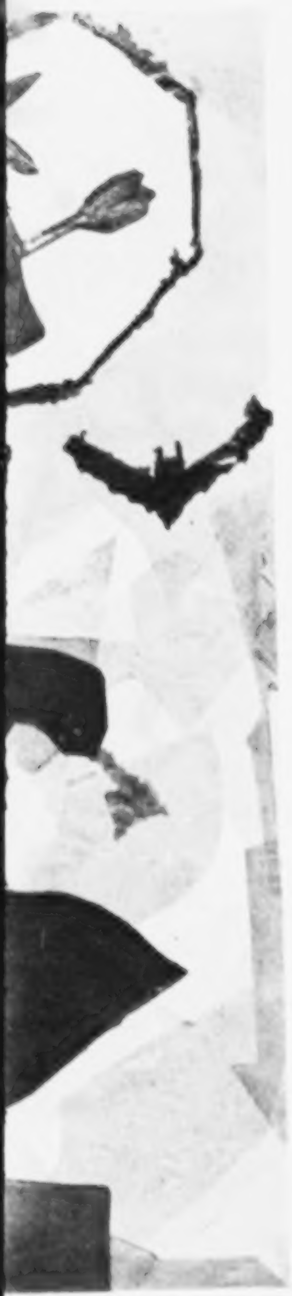

sample lesson

materials
Glue, construction paper, colored tissue paper, scissors, India ink, paint brushes.

motivation
Hallowe'en (other holidays are easily used for motivation too).

procedure
Glue small pieces of colored tissue on background; overlap them. Use shades of one color. Glue silhouette forms cut from colored construction paper to background. Add lines with India ink for emphasis of shapes.

evaluation
The design, though traditional, is lively and exciting. The dominant shapes are well-arranged and varied in size and quality. Good variety is achieved in the background shapes without distracting from the center of interest.

form

sample lesson

materials
Crayon; drawing paper; tempera spattered by using a square of window screen across which white tempera is brushed with a tooth brush.

motivation
What is it like outdoors in the winter time? (This child lives near the mountains.)

procedure
Cover table with ne
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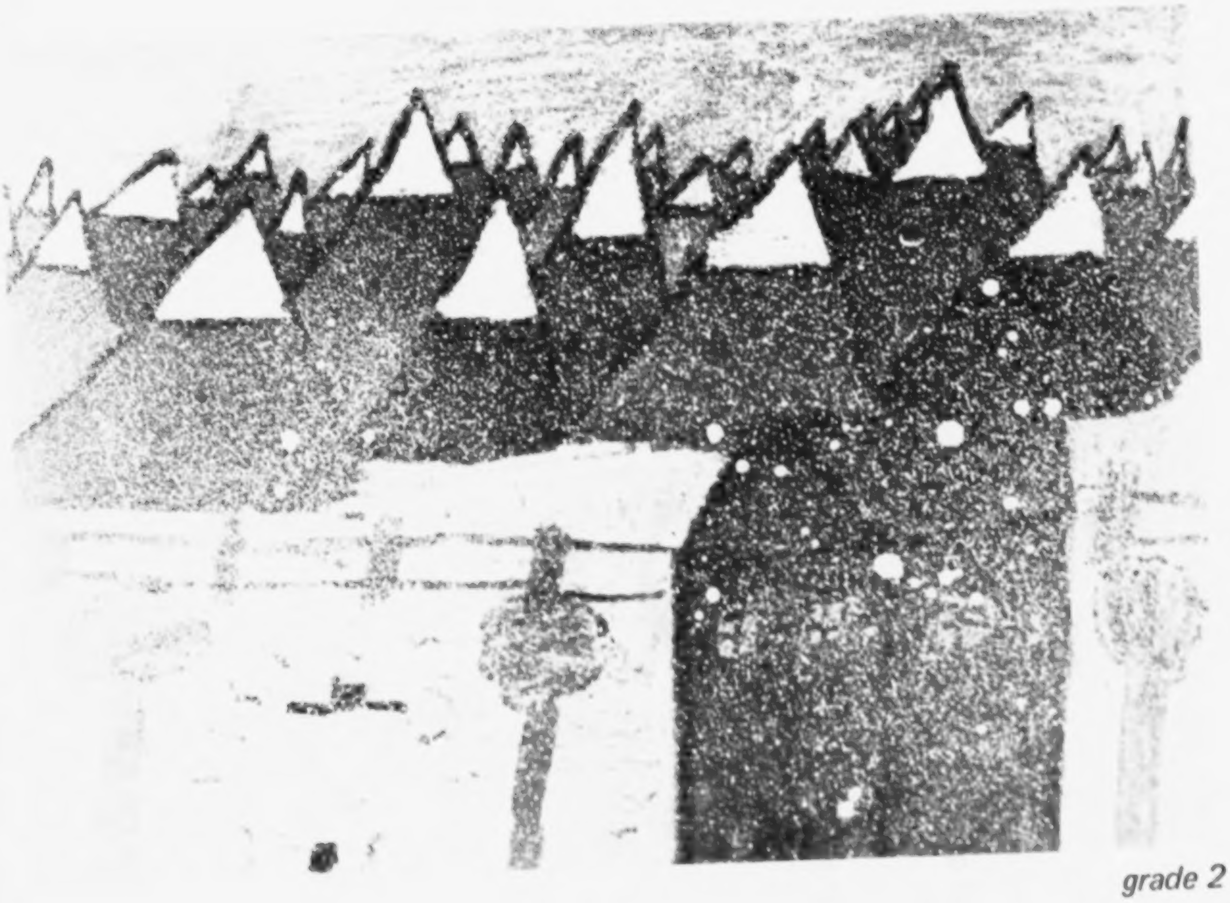
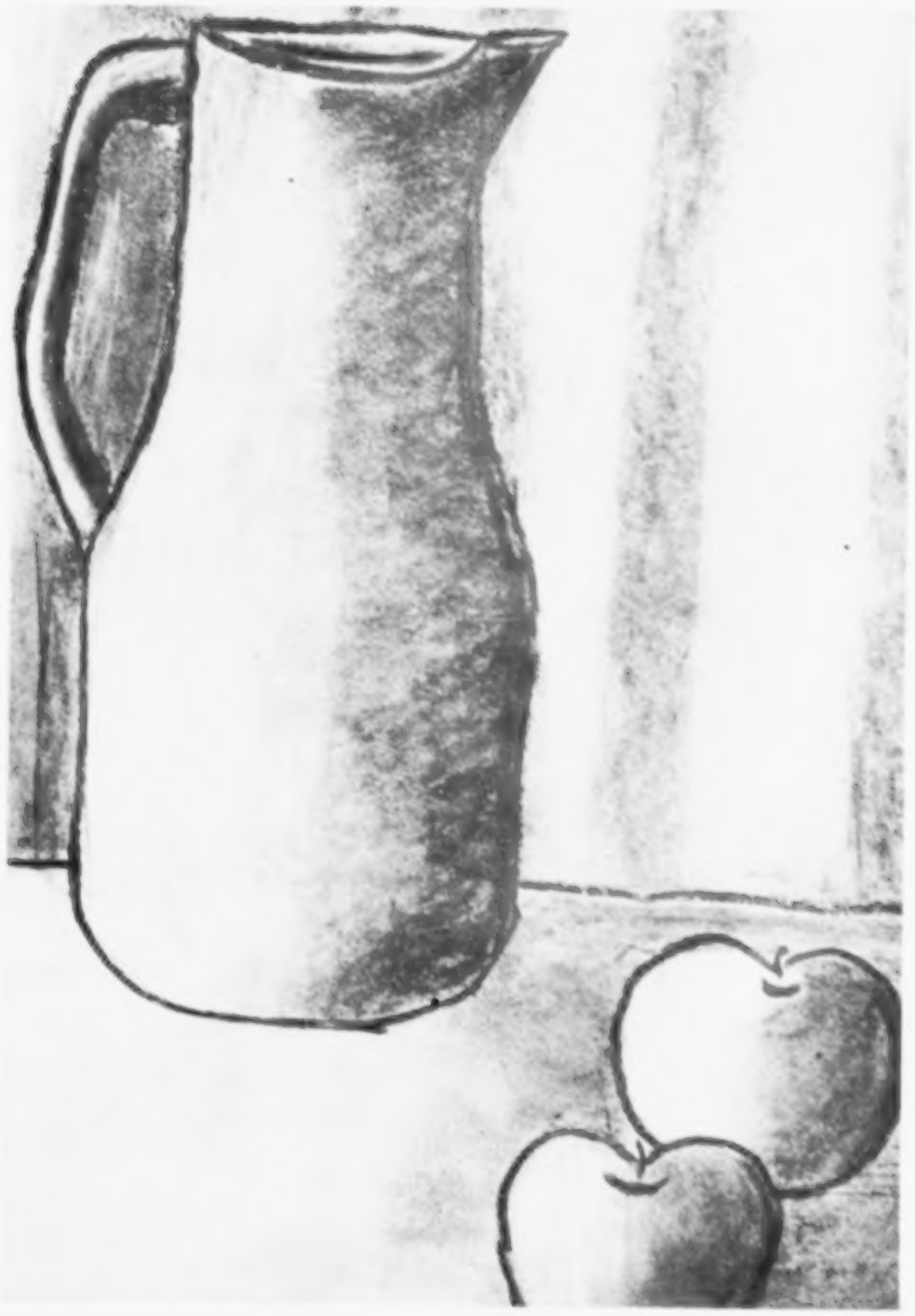


grade 2

procedure

Cover table with newspapers. Space several low containers of white tempera on the table, a dripless toothbrush in each paint pan. Place four-inch squares of screen wire (with tape along one edge to protect hands) beside each paint container. As the children finish their drawings they come to the table to spatter. Crayon should be applied heavily, built up to a waxy finish.

grade 4



materials
Grey paper, w

motivation
Demonstrate
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procedure
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evaluation
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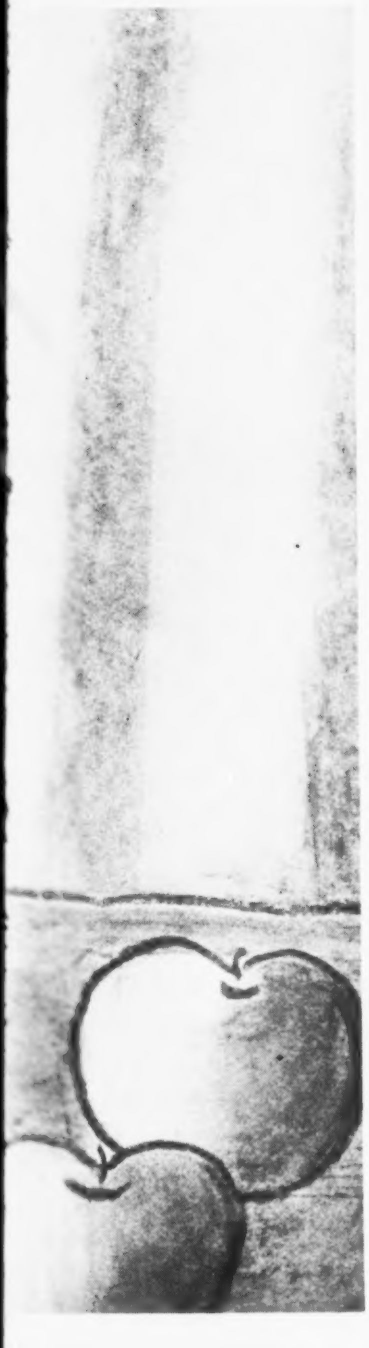


sample lesson

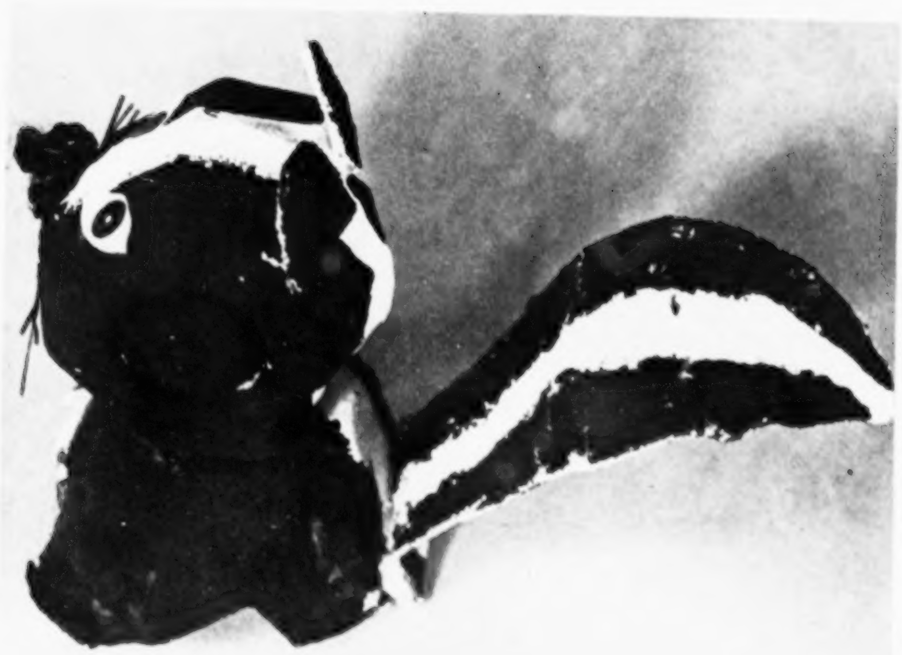
materials
Grey paper, white chalk, charcoal

motivation
Demonstrate how light coming from one direction creates a light side and a shadow on solid forms.

procedure
Sketch bottles, jars, vases or other curved objects. Cover one third of the same side of each object with white chalk. The opposite third is blackened with charcoal. These two shades are rubbed together and blended to make a gradual movement of white to gray to black. This creates an appearance of solid form.

evaluation
This example shows how the use of white and black drawing materials creates the quality of lightness and darkness known as color value. It creates an illustion of volume.

This same lesson can be transposed to color by using a light color instead of white and a dark color instead of black.



sample lesson *grade 5*

materials

Egg carton, feathers, cotton, glue, tempera, paint brushes, newspapers to cover desks, water containers.

motivation

What can be made from found and scrap materials to illustrate **volume**? Encourage lively discussion.

procedure

Cut and glue egg carton parts to make an insect or animal or design. Add cotton tail or feather fuzz or other decoration and paint as desired.

evaluation

Imagination, some research to get appearance, dexterity in putting found materials together to develop an expression of volume.

material
Oil base

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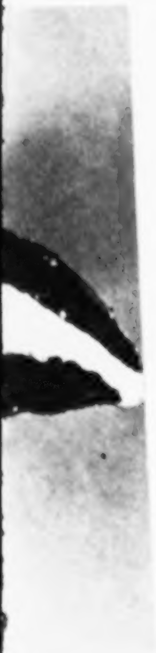

grade 5

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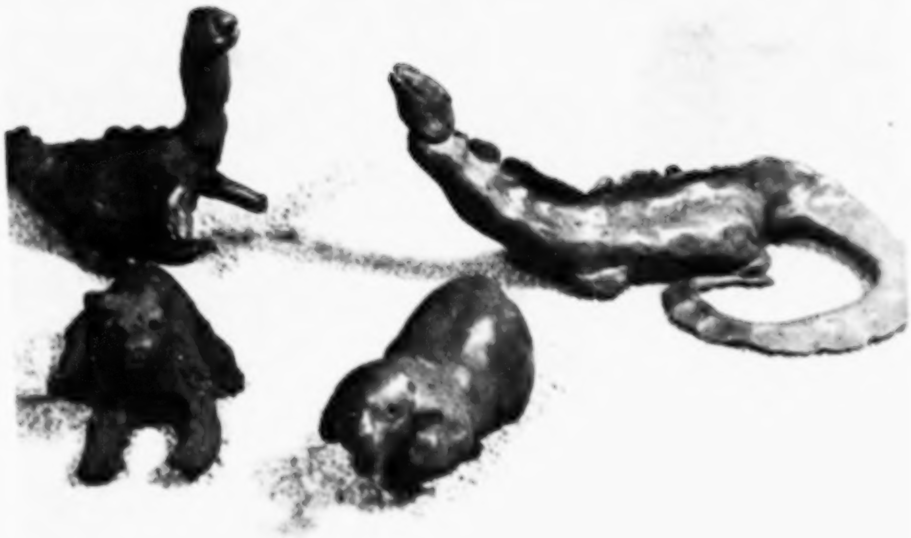


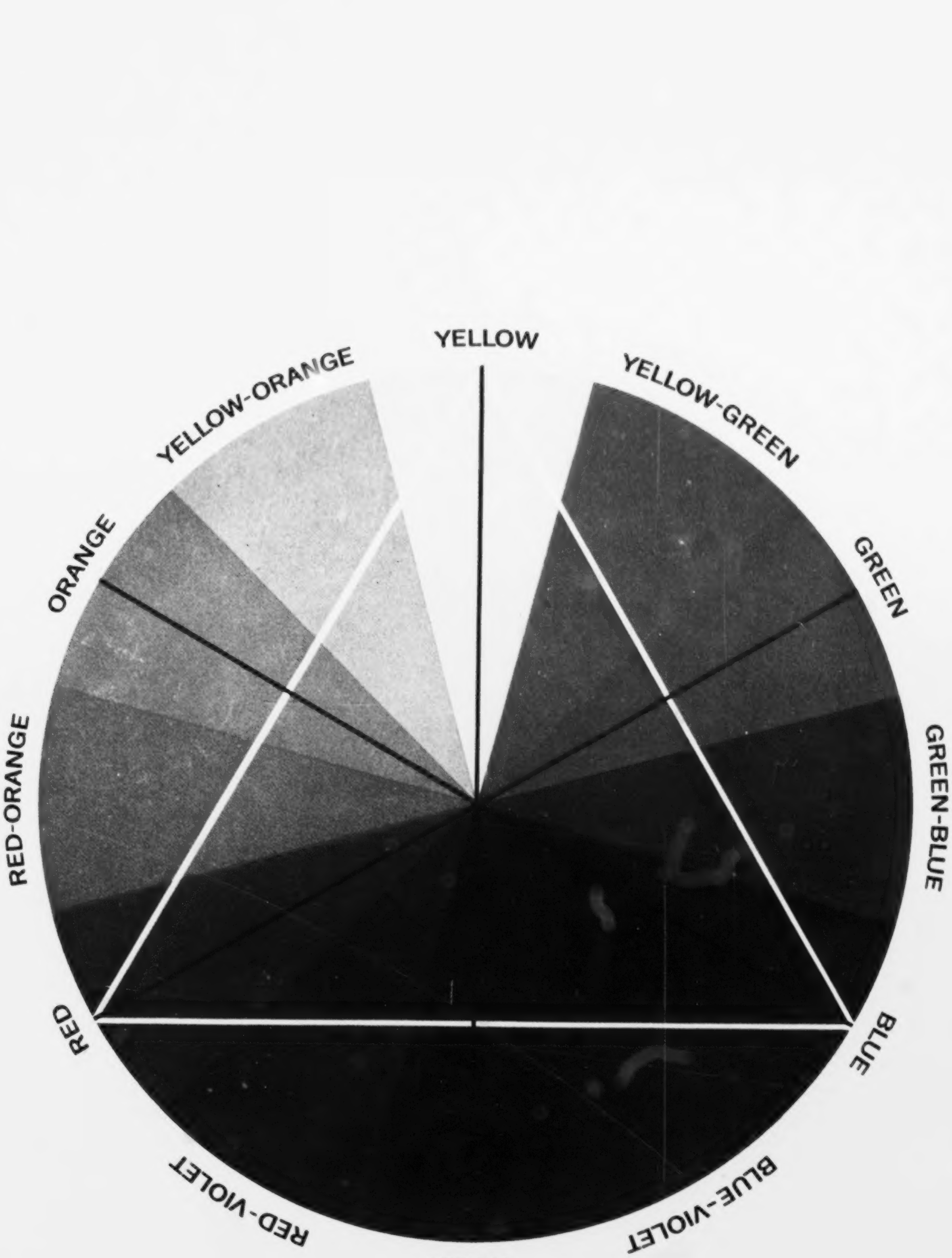
sample lesson *grade 4*

materials
Oil base modeling clay

motivation
Study animals including pre-historic ones. This could be correlated with science or social studies or reading.

procedure
Cover desk tops with paper towel for protection. Each child should start with at least one cube of clay. There will be a trial and error period of exploration before production.

evaluation
These examples show a solid, bulk form that is desirable in modeling as opposed to thin, straggly construction.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color

Color is personal. Children should have freedom in making color choices. Color can express emotions such as joy, sadness, depression, excitement.

Experiments with the qualities of color will broaden and deepen children's knowledge of how it may be used.

Children should learn to use art terms to describe color.

hue

The particular quality that gives color its name—red, blue, green.

value

The quality of dark or light in a color—dark red, light red. A tint is a pale or light value of a color obtained by adding white, or in the case of watercolors, by adding water. A shade is a dark value of color obtained by adding black. Color may also be darkened or dulled by adding its complement (the color opposite it on the color wheel).

intensity

The strength of a color. It may be bright or dull. Full intensity is a color at its brightest.

color groups

primary colors

The three colors from which all other colors are made. They are red, blue, and yellow.

secondary colors

Made by mixing two of the primary colors:

red + yellow = orange
red + blue = violet
yellow + blue = green

blue,

red. A
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color

tensity

They are

intermediate colors
Mixtures of primary and secondary colors such as:

red + orange = red-orange
blue + green = blue-green
red + violet = red-violet

neutral colors
Colors produced by the mixture of all three primary colors or by mixing any two secondary colors. Such a mixture includes all the elements necessary to produce black or gray, brown tones or an olive color.

complementary colors
Opposite colors on the color wheel, such as red and green, are complements. Complementary colors look well together, but not when both are used full strength. Black should be added to one of the complements to dull it or white may be added if a lighter shade is desired. For example: add black to green to make a dull or darker shade of green; then bright red looks interesting with it. Other complements are orange and blue, red-violet and yellow-green, red-orange and blue-green. There are several more to be found in a color wheel. Find the rest.

Color lessons should be presented to experiment with these qualities of color. Once children know the art terms, have experimented with them until they understand how they work, and are at ease with them, complete freedom in the choice of color should be allowed.

Using rich bright colors on want ad sections of newspapers gives an unusual background effect, and encourages richer coloring. Use color families plus a contrasting color, or warm or cool colors, or dark and light colors.

Art appreciation and color. Study Mondrian's art examples. Design place mats using strips of paper of various widths and colors. Discuss the principles of proportion and how exact they are in his designs. Experiment with color and proportion before gluing strips.

Crayon etching. Cover the surface of heavy, slick paper with thick, bright crayon in various colors. Then brush with India ink or black tempera to which a little soap has been added so it will stick to the wax. When dry, scratch or scrape a design through the black surface so that the crayon colors show through.

Discuss the color wheel emphasizing the three primary colors (red, yellow, blue) and the three secondary colors (orange, green, violet). What colors mix to make the secondary and intermediate (red-orange, yellow-green, blue-green, blue-violet, red-violet) colors? How is brown made? A picture can be made or color splotches can be placed on the paper. If powdered tempera is used, provide a spoon for each of the three primary

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colors. The children can learn to mix paint to the right consistency themselves.

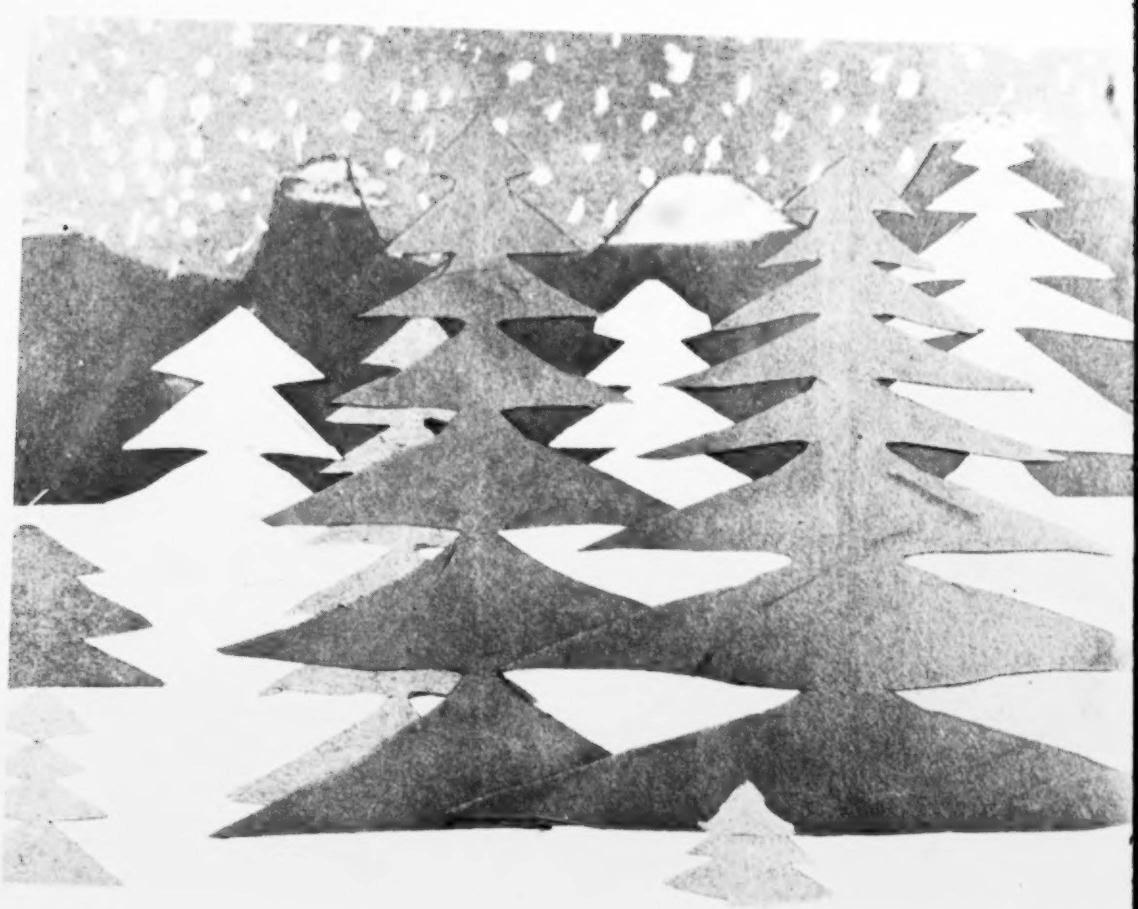
Show and discuss clown pictures by Picasso, Martin and others. Draw the funniest clown possible with bright crayons or chalk, filling in the background with tents, animals, performers. Discuss complementary colors.

Use colored chalk and buttermilk (or liquid starch or sugar water), finger paints, tempera, or watercolors. Review color mixing and color families (related colors or colors next to each other on the color wheel between two primary colors). Discuss design and the meaning of rhythm, and shapes and lines that might show rhythm. Or use complementary color schemes. Emphasize the need for change in value and intensity when using complements.

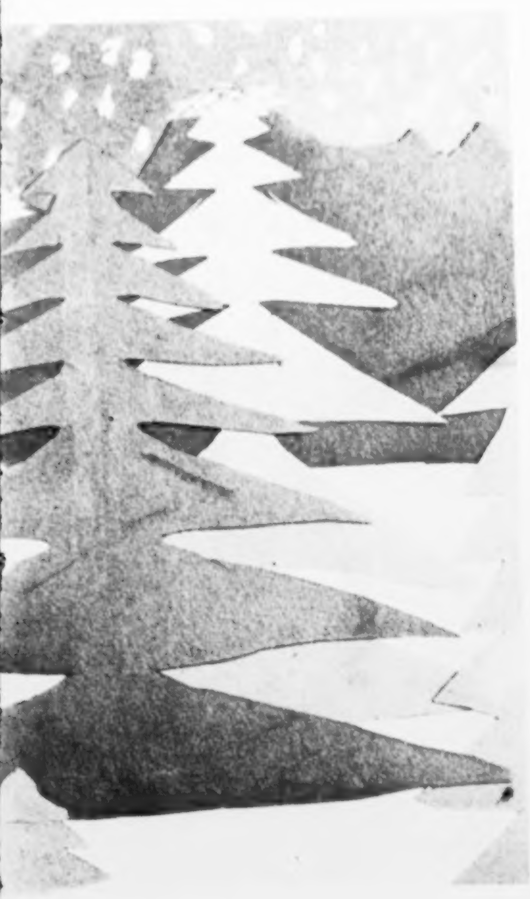
Show and discuss reproductions (filmstrips, slides or prints) suggesting different moods. Discuss whether the feeling would be the same if the colors were changed. Use color in pictures to show emotions.

Frame a "stained glass" window done with crayons on white tissue (simple drawing of an animal, Madonna, star, tree, wise man) with dark construction paper. Outline each color in the design to simulate leaded glass.

color



grade 3



sample lesson

materials
Colored papers in a variety of shades of each color, scissors, paste, white chalk or white crayon.

motivation
Find as many different shades of one color as possible. Think about the many shades of one color in nature such as: patches of ground that are different shades of brown, fields that are different shades of green, autumn leaves in different shades of yellow and orange.

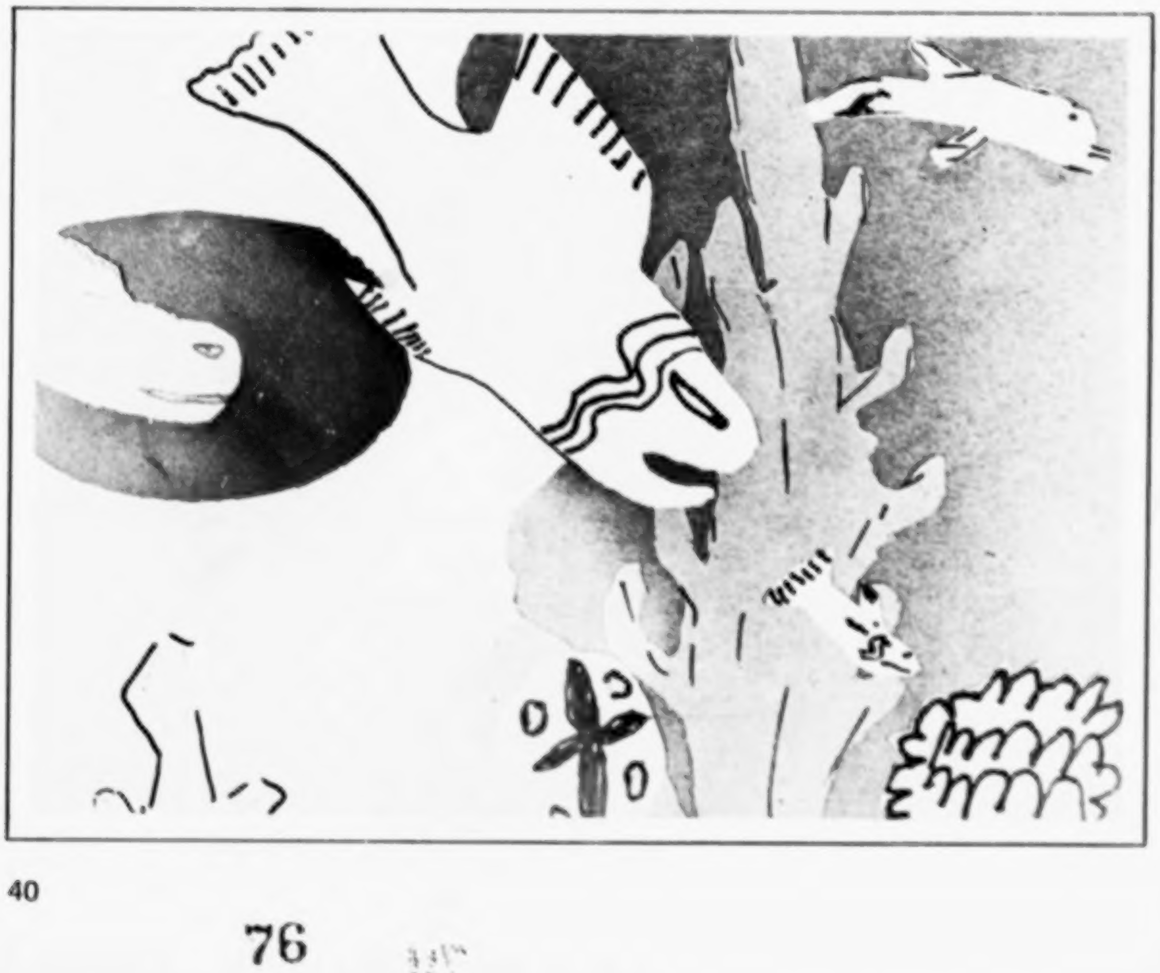
procedure
Find as many different shades of one color of paper as possible. Cut freehand shapes of desired subject, making some large, some small. Shapes should overlap.

evaluation
Good balance of shapes on the paper. Good balance of light, middle and dark tones of color on the page.

Value is the quality of darkness or lightness in a picture. In a painting, contrast of value adds interest. Each color may range from light to very dark. A dark value next to a very light one attracts interest.

Have the children look for differences in value in paints, in the room, their clothing, their environment.

grade 3



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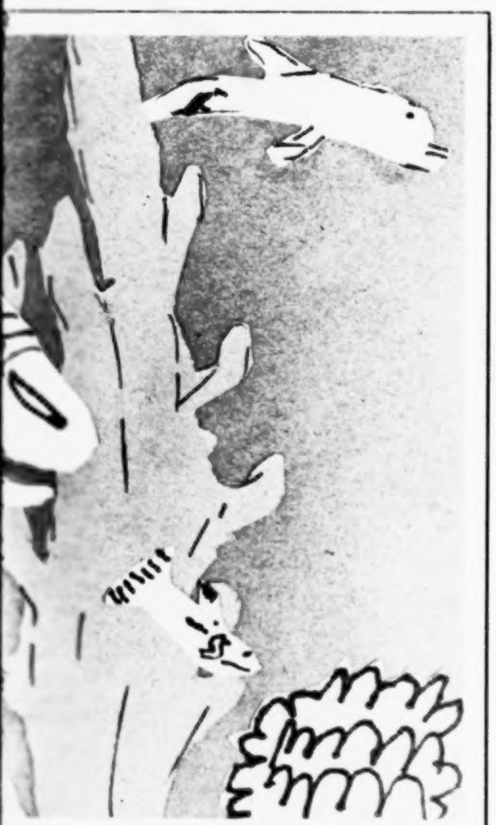


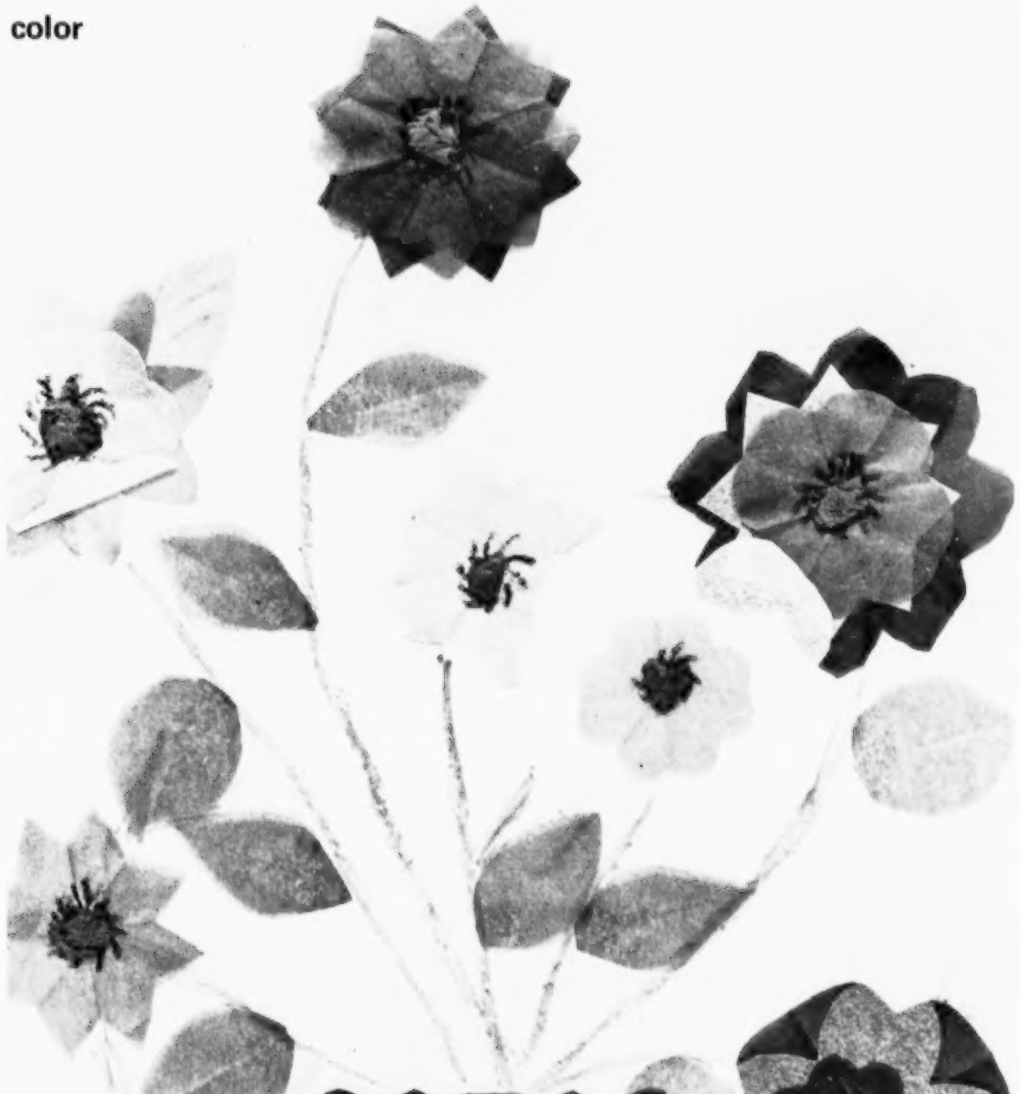
sample lesson

materials
Different colors of poster or construction paper, crayons, scissors, paste.

motivation
The study of fish correlated with social studies.

procedure
The child first draws any fish he wants to make on a color of his choice. He draws additional choices such as sea plants, coral, or whatever he has learned about in his search for knowledge, being careful to choose paper colors in light, medium, and dark values. These shapes are then cut out and pasted in an arrangement on blue, blue-green, or green paper—or if he is daring, any other color that his imagination finds suitable.

color



materials
Crayons, col
struction pap

motivation
Study shapes

procedure
Cut out pape
squares of tis
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place, watchi

grade 5

sample lesson

materials

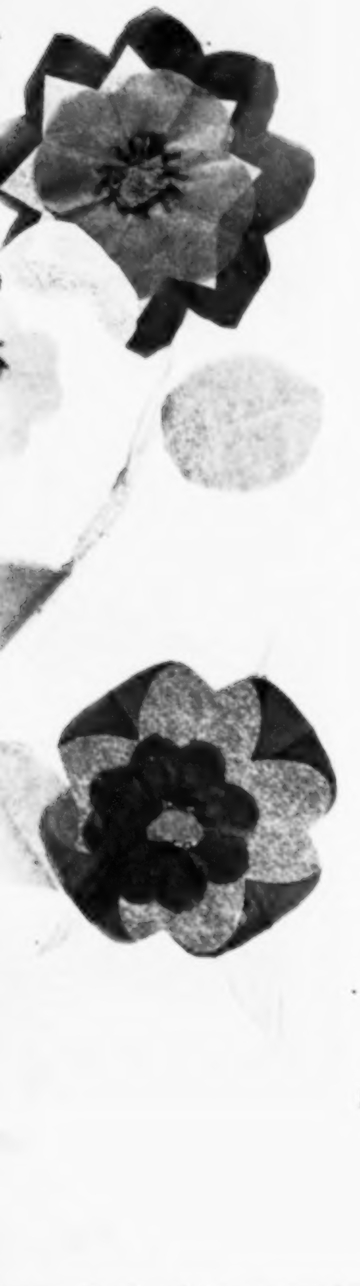
Crayons, colored tissue paper, colored construction paper, glue, scissors.

motivation

Study shapes and colors of flowers.

procedure

Cut out paper vase. Glue to background. Fold squares of tissue paper. Cut open edges using curved or zigzag cuts to form flowers. Glue in place, watching balance of colors and values.



evaluation

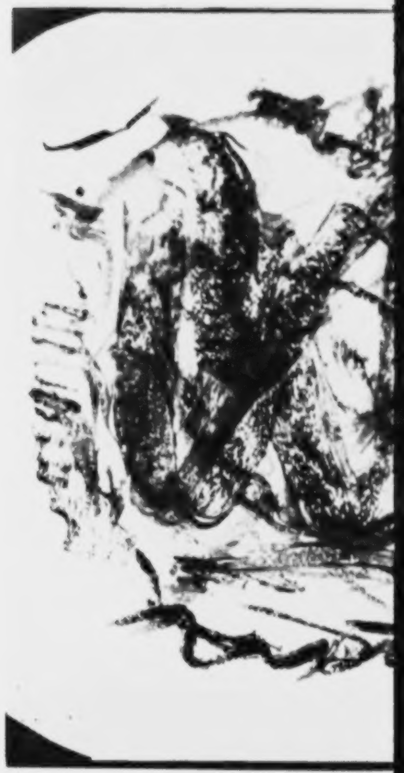
The arrangements on this and the preceding page show good balance of value tones—light, middle tones, and dark. There is good balance of shapes on the page. There is variety in shapes which adds interest. There is no waste background space.

grade 5

texture

Texture is the way an object or surface feels. This feeling may be real or illusory. Children should learn the meaning of the word, and should become sensitive to all kinds of textures, and use them in art work. Surfaces may be, or seem to be, smooth, bright, dull, wet, dry, soft, hard, shiny, rough, spongy, furry, prickly, warm, cool, pleasant, unpleasant.

grade 3



sample le

materials
Colored chalk on wet paper.

motivation
How can the surface of the paper be made to seem rough, smooth, warm, cool?

procedure
How many different kinds of lines can be made with chalk, holding it straight up, using

grade 3

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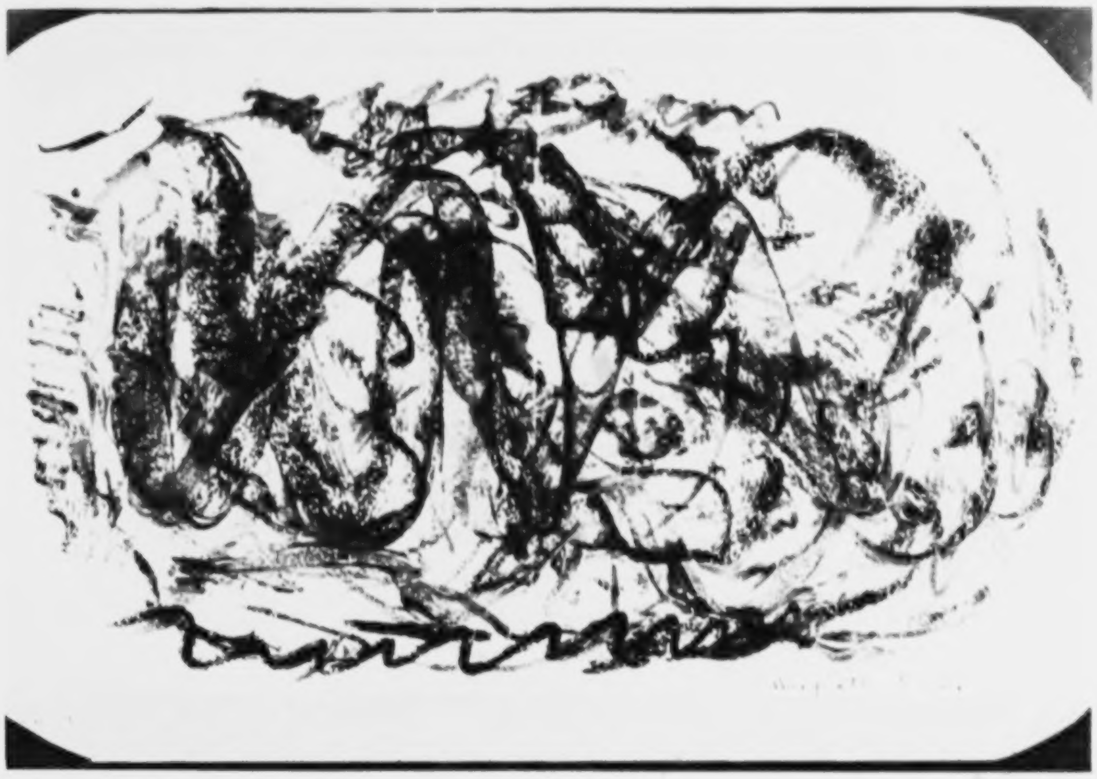

sample lesson

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d chalk on wet paper.

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an the surface of the paper be made to
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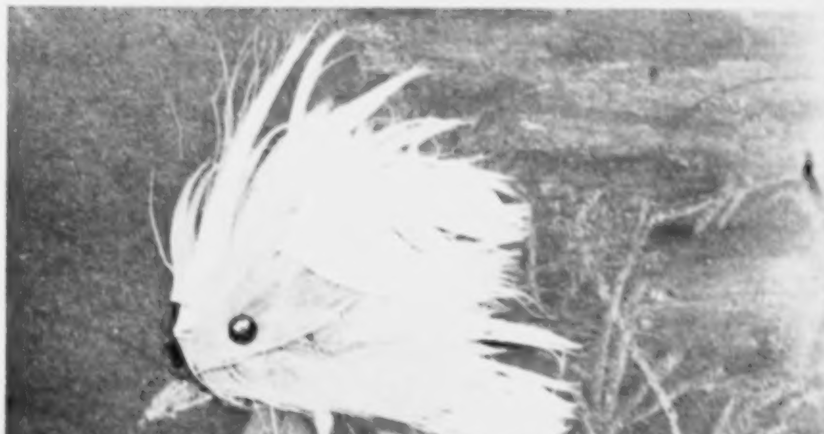
ure
many different kinds of lines can be
with chalk, holding it straight up, using

it flat, pushing it, pulling it, swirling it?

evaluation
In this illustration there is good follow-through of line movement around the page. There is a variety of line width which adds interest. The different ways the chalk was used gives a variety of texture in each line of a different width. Light and dark areas are balanced in the picture.

xture


grade 5

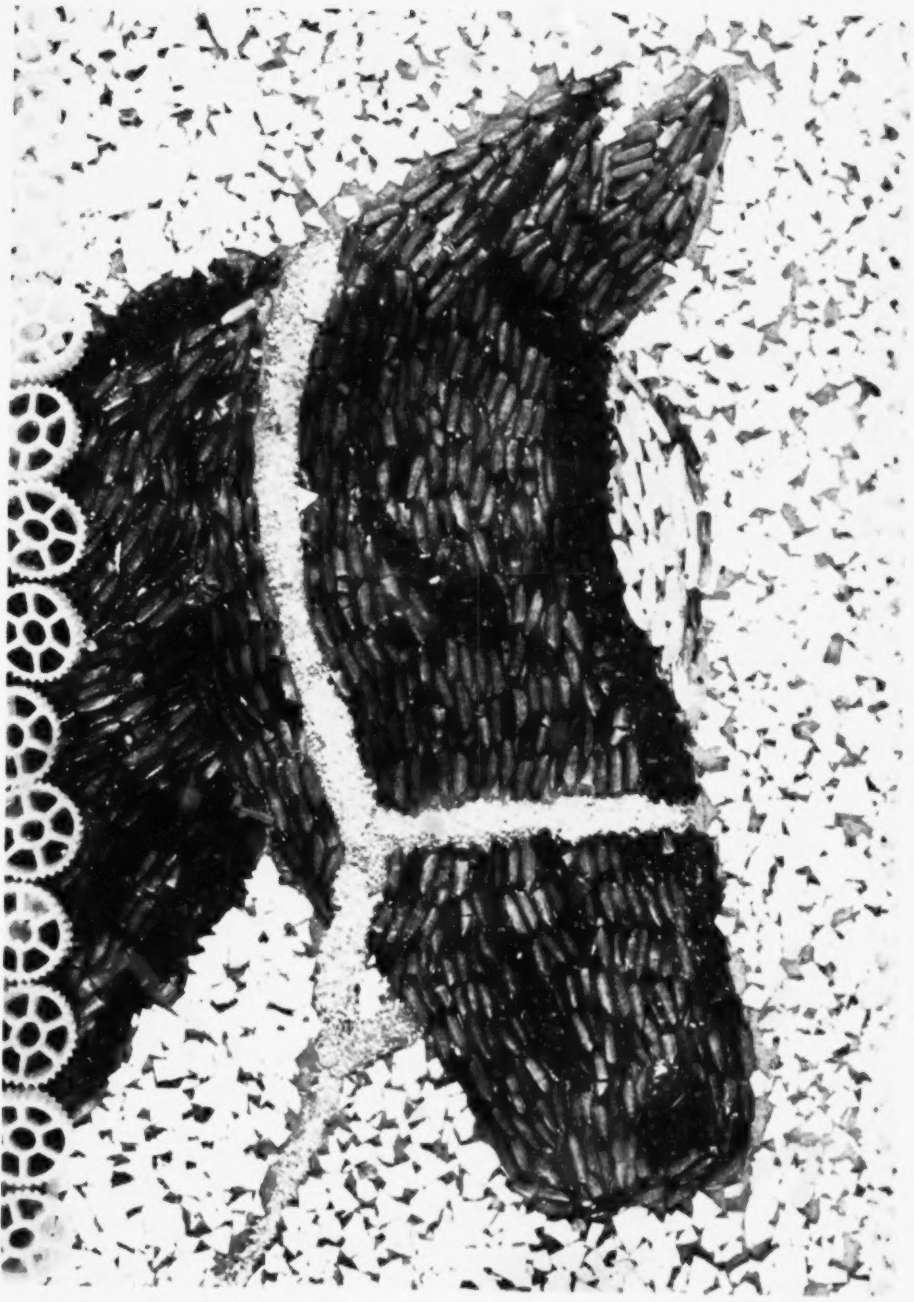
sample lesson

materials
Colored feathers, glue, colored construction paper, crayons.

motivation
Study different kinds of birds.

procedure
Draw an outline of a bird with crayons. Add crayon tree branches, clouds, water, nest. Glue feathers in place.

evaluation
Children thrill to the tactile sensations of a variety of materials. They can find many other exciting materials for making collages.



grade 6
mosaic of rice, egg shell, and coffee grounds, with a macaroni frame

materials

Furniture glu
glue. Mosaic m
crushed glass,
coffee ground
of macaroni,
wrinkled pea
colored corru
colored seeds
which food c
overnight befo

motivation

Study the b
examples of m

procedure

Mark off desig
ments before
application of
a small area at

texture

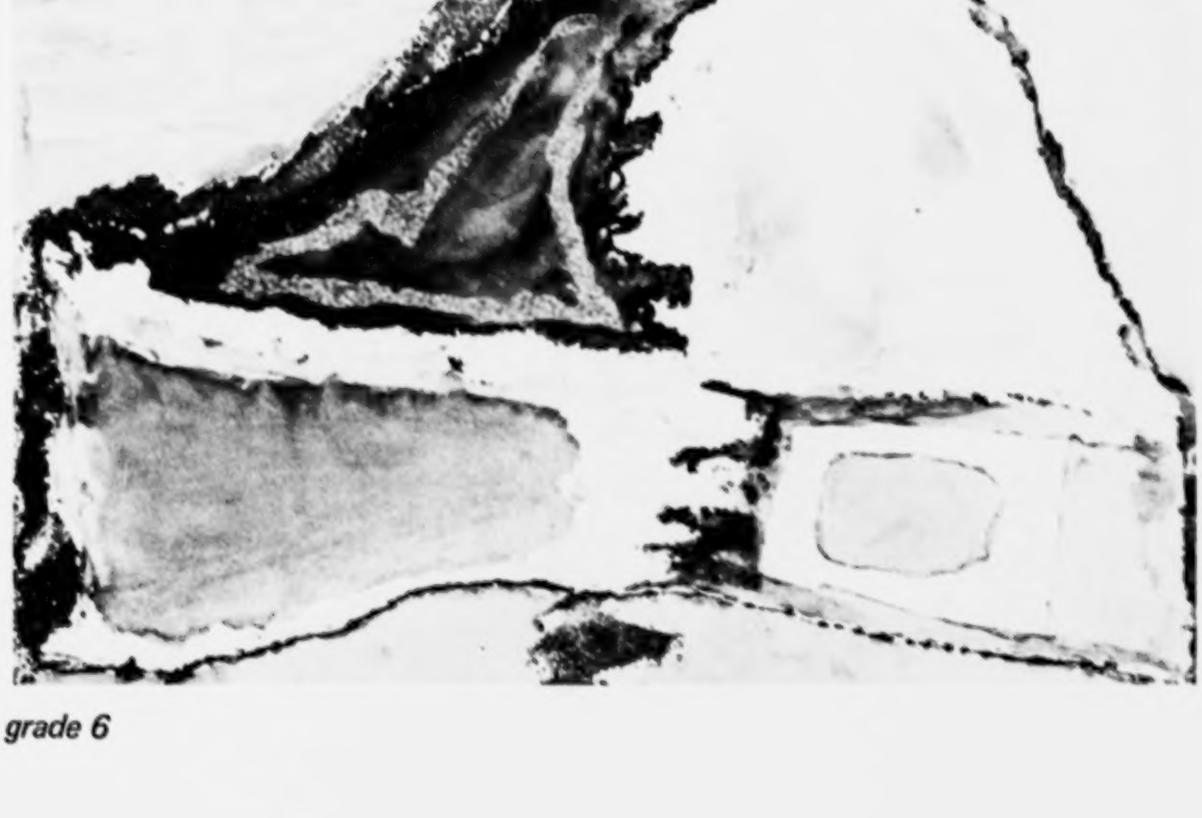
sample lesson

materials
Furniture glue, plywood background, or cardboard and white glue. Mosaic materials may be of many types. Seeds of all kinds, crushed glass, colored and rough sand, colored or white rice, coffee grounds, oat meal, corn meal, cornflakes; various types of macaroni, make good frames. Large seeds such as beans, wrinkled peas, field corn; small pebbles, bits of wood, and colored corrugated cardboard are good mosaic materials. Light colored seeds, rice and macaroni may be tinted in water to which food coloring has been added, then allowed to dry overnight before using.

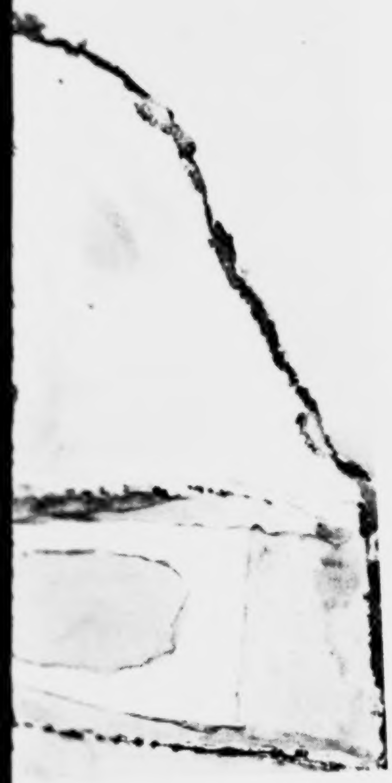
motivation
Study the beauty of seeds. Find information about and examples of mosaics in churches and other buildings.

procedure
Mark off design on plywood or cardboard. Try several arrangements before a final decision is made. Then put on a heavy application of glue into which mosaic materials are set. Work on a small area at a time.

texture



grade 6



sample lesson

materials
Watercolor paper or heavy white construction paper. Watercolors, large brushes, newspapers to cover desks, paint cloths, water cans, sand or sawdust, white glue.

motivation
Combining two or more media often leads to exciting new results. Demonstrate that the use of a rough textured material makes interesting changes in a watercolor problem.

procedure
The material must not be a gimmick, or something "added." If sand does not fit the design do not use it. Start with glue and sand, work out the design, and add watercolor where it will enhance the effect of the picture.

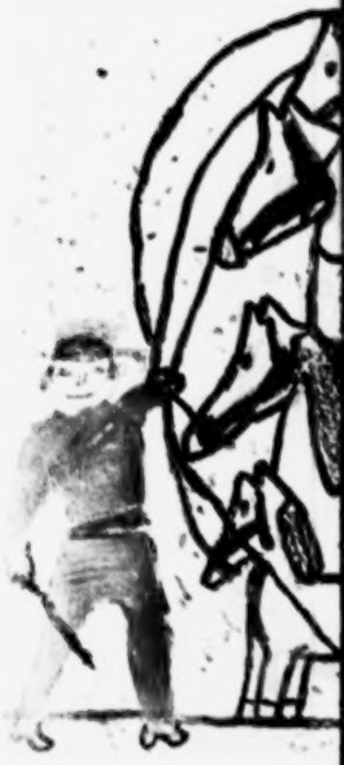
evaluation
There is good balance of dark and light values in this painting, with strong contrast played up by more moderate tones. The sand (rough appearing areas) is an integral part of the total design.

space

In the early years, the child is not interested in trying to create the illusion that his picture has depth. In the intermediate grades this illusion will become of paramount importance to him, and the teacher should help him learn how to observe and record the shapes of the objects, the effect of overlapping, how distance may be shown by placing objects higher or lower on the page, the use of advancing and receding colors, and seeming convergence of lines in space.

Space should also be considered in making three-dimensional objects, and in mobiles and stabiles. Work in three dimensions should be turned often to make sure that the object has been considered from all points of view.

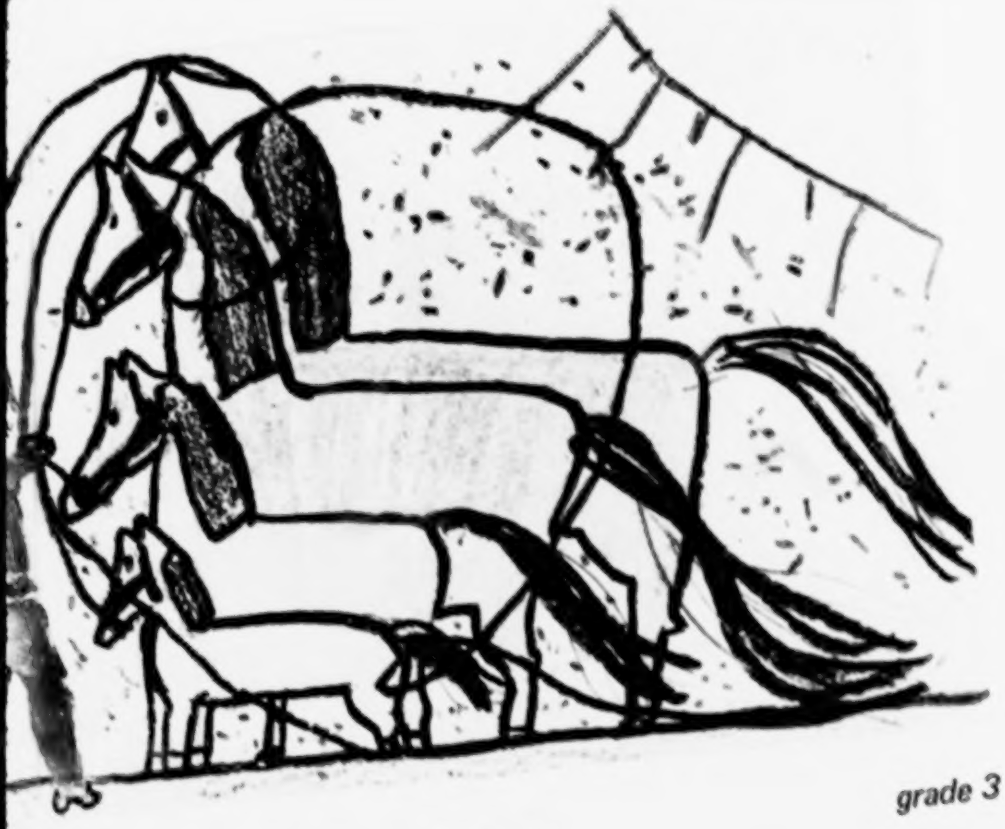
The crayon drawing on this page is the work of a talented third grader. Don't expect results of this caliber from every art lesson. Accept and enjoy each child's sincere effort.



motivation
Free time to draw.

procedure
Beginning with a small
around it, repeated it, a

evaluation
The overlapping effect
the picture are held tog
scattering of small obj
movements within the
charming rhythm of line,



grade 3

sample lesson

ation

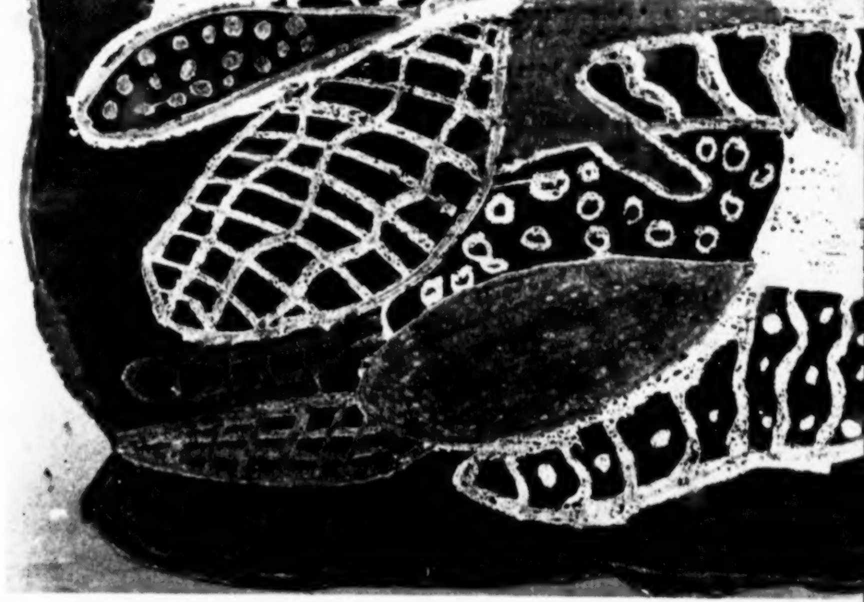
time to draw.

edure

nning with a small shape (the little horse) the child drew a similar shape nd it, repeated it, and repeated it again.

luation

e overlapping effect creates distance in the picture. The objects making up e picture are held together (compressed space). This approach eliminates a ttering of small objects around the paper, and keeps the viewer's eye ovements within the boundaries of the picture. This drawing has a harming rhythm of line, and excellent filling of space.



grade 3

sample lesson

materials
Crayon, tempera, manila drawing paper.

motivation
Discuss designs in the clothing worn by the children and in draperies, wall paper, and natural objects.

procedure
Begin with a continuous line rambling over the page making different sizes and shapes of spaces. Fill in areas with different kinds of pattern. The crayon must be put on very heavily; go over and over the crayon marks until they stand out from the paper and look glossy.

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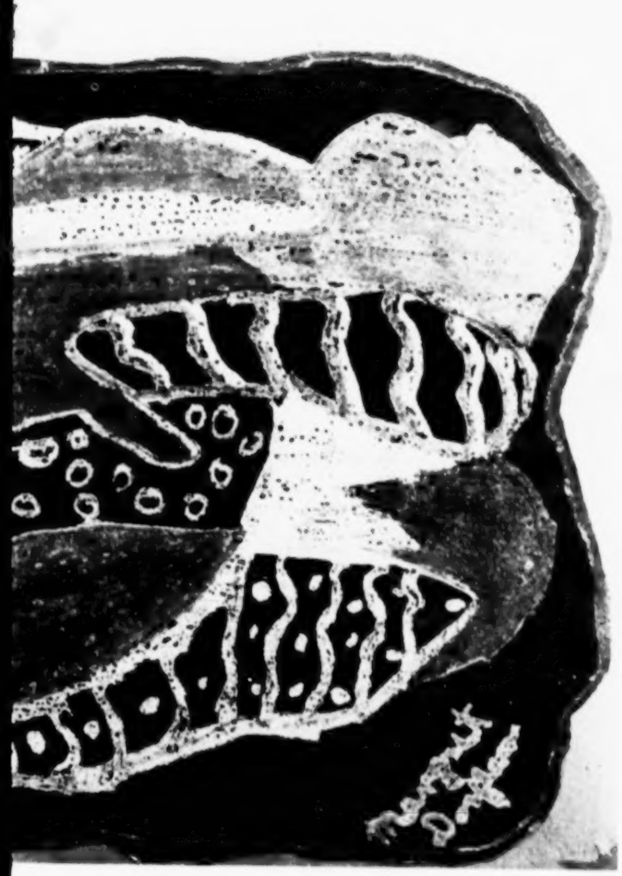

sample lesson

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Black tempera was used here to paint over the crayon; other colors can be used. White is effective, too.

Use a large, soft brush. Start at the top, brush across and work toward the bottom. Over-brushing will cause paint to stick to the crayon.

evaluation
This illustration shows a good breaking up of a larger space into smaller ones with very good overall balance. There is an interesting variety of pattern and solid areas in the design.

balance

Balance may be sym
uncomfortable to lo
naturally, since our
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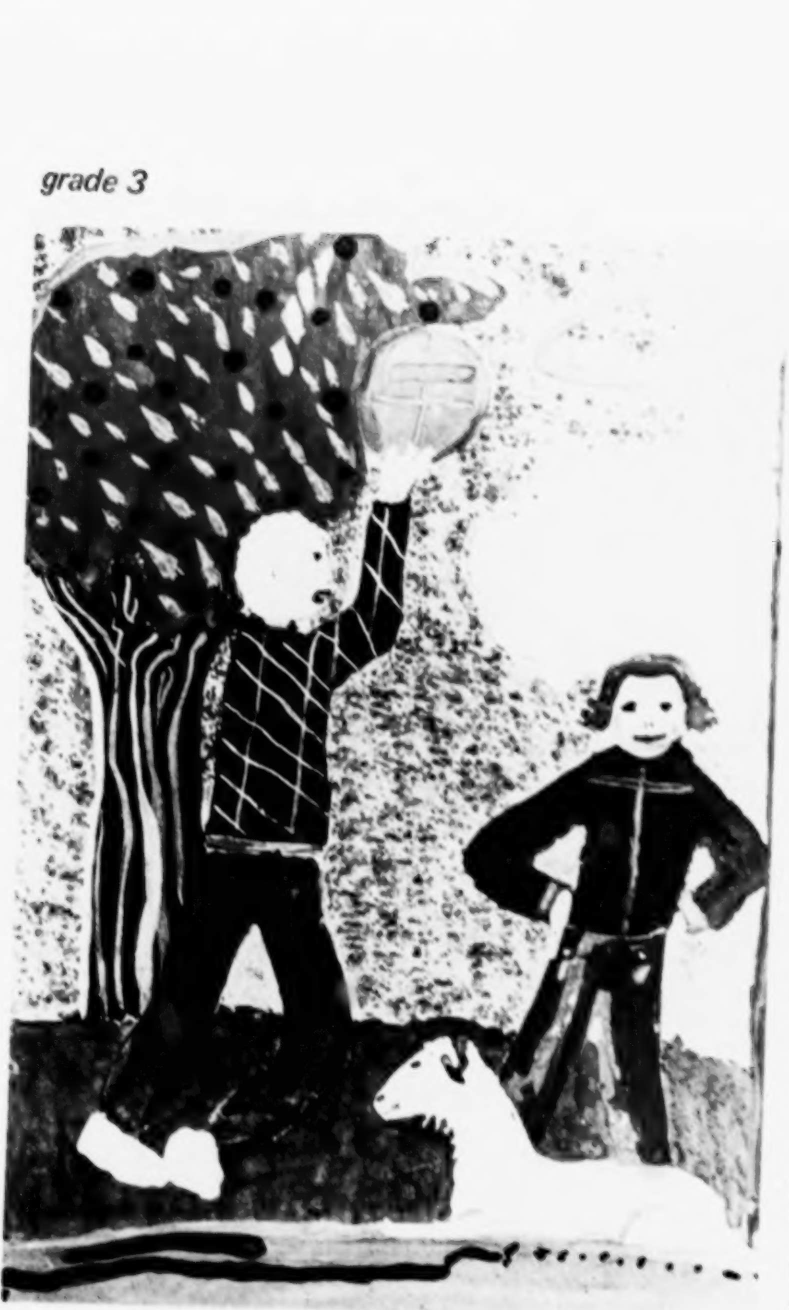
much more pleasing
achieving balance.

grade 3



sample les

materials

Egg cartons, hollows 1/3 t
of tempera colors, water
tainers of water, paint cloth

motivation

What is your favorite pastim

procedure

Cover desks with newspaper
to mix colors and how t
brushes.

evaluation

This illustration by a g
unusually good balance o
space, and use of texture.

balance

Balance may be symmetrical or asymmetrical. An unbalanced composition is uncomfortable to look at and is not unified. Generally, balance is achieved naturally, since our nature requires it. Two objects of the same size and shape placed on either side of the picture will produce balance, and perhaps also monotony. A small bright color can balance a large area of dull color, and a small highly textured surface can balance a large smooth one, with much more pleasing results. Children should explore different ways of achieving balance.

sample lesson

materials
Egg cartons, hollows 1/3 to 2/3 full of a variety of tempera colors, watercolor brushes, containers of water, paint cloths.

motivation
What is your favorite pastime or sport?

procedure
Cover desks with newspapers. Demonstrate how to mix colors and how to handle and clean brushes.

evaluation
This illustration by a gifted child shows unusually good balance of shapes, filling of space, and use of texture.

sample lesson

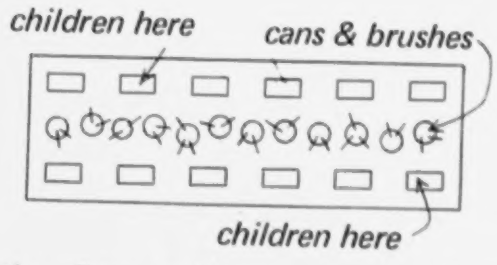
materials

Tempera paint, paper, large and small brushes.

motivation

Self-motivation (The child had his own choice of subject matter.)

procedure



Cover the floor with newspapers. Provide many containers of tempera paint, with two brushes in each container, one large, one small. Pint size plastic containers are excellent. They are tall enough to hold the brush handles up, clear enough for the colors to be visible, and will not break if dropped. Small milk cartons opened up are also satisfactory. Encourage children to paint large things with the large brush, small things and lines with the smaller brush.

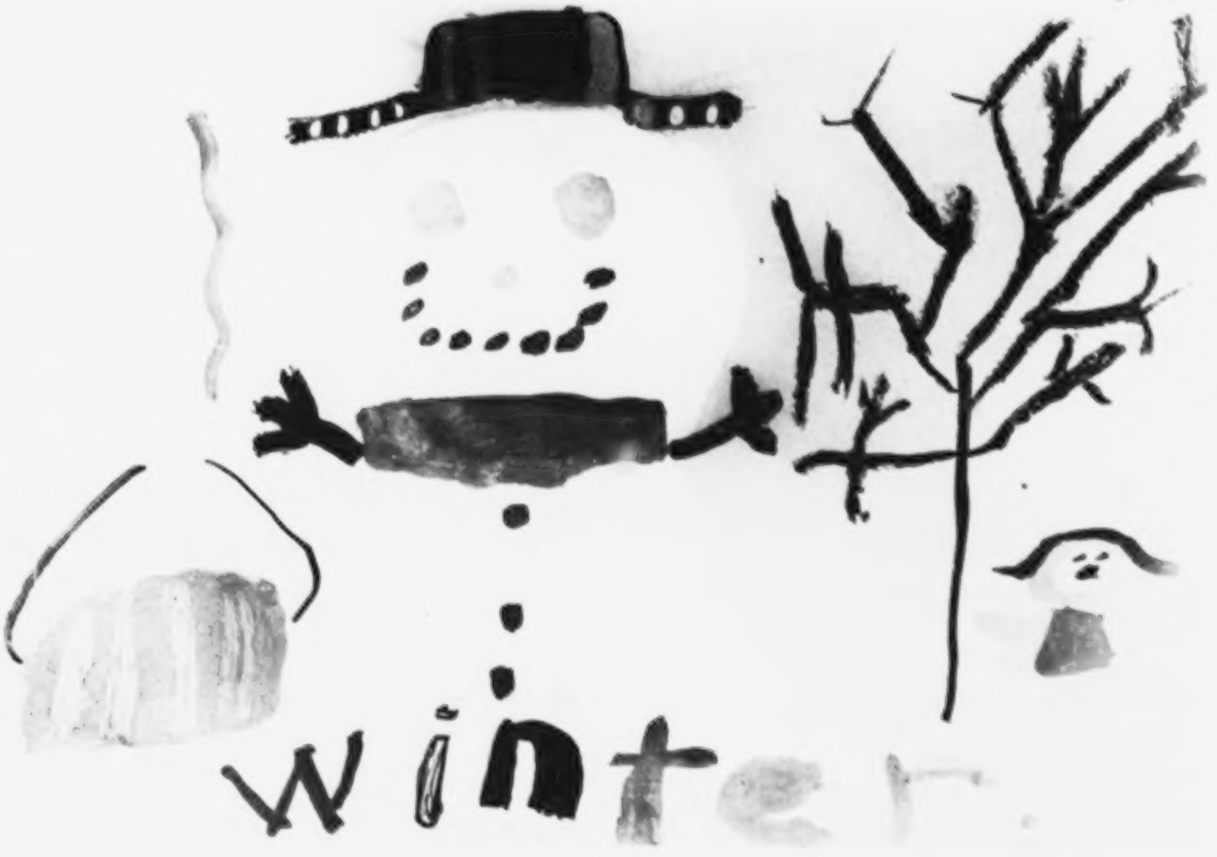
evaluation

This illustration has very good balance of large and small shapes, and good distribution

of light and dark
shape and line a
broken with desig

balance

grade 2



of light and dark areas. The variety of size and shape and line add interest. Some areas are broken with design.

continuity

Repeating a shape, color, or texture can lead the eye through the entire co keep the viewer from seeing only a single part. Repetition of shapes, objec also create a rhythmic quality that will provide a feeling of life and movemen

sample lesson

materials
Colored construction paper, low pans of var colors of tempera. Collection of printing mater such as cardboard paper towel cores, wo spools, a variety of shapes in wood or any o object that will print.

motivation
Discuss and look at different kinds of desi Demonstrate briefly how tools dipped in paint be used to print.

procedure
Make designs using repeats of at least one ob used throughout the whole design.

evaluation
This illustration shows a repeat of triangles, o and closed circles, and a variety of dark to li colors.

lead the eye through the entire composition, and
part. Repetition of shapes, objects, or colors can
ovide a feeling of life and movement.

grade 4

sample lesson

onstruction paper, low pans of various
tempera. Collection of printing materials,
cardboard paper towel cores, wooden
variety of shapes in wood or any other
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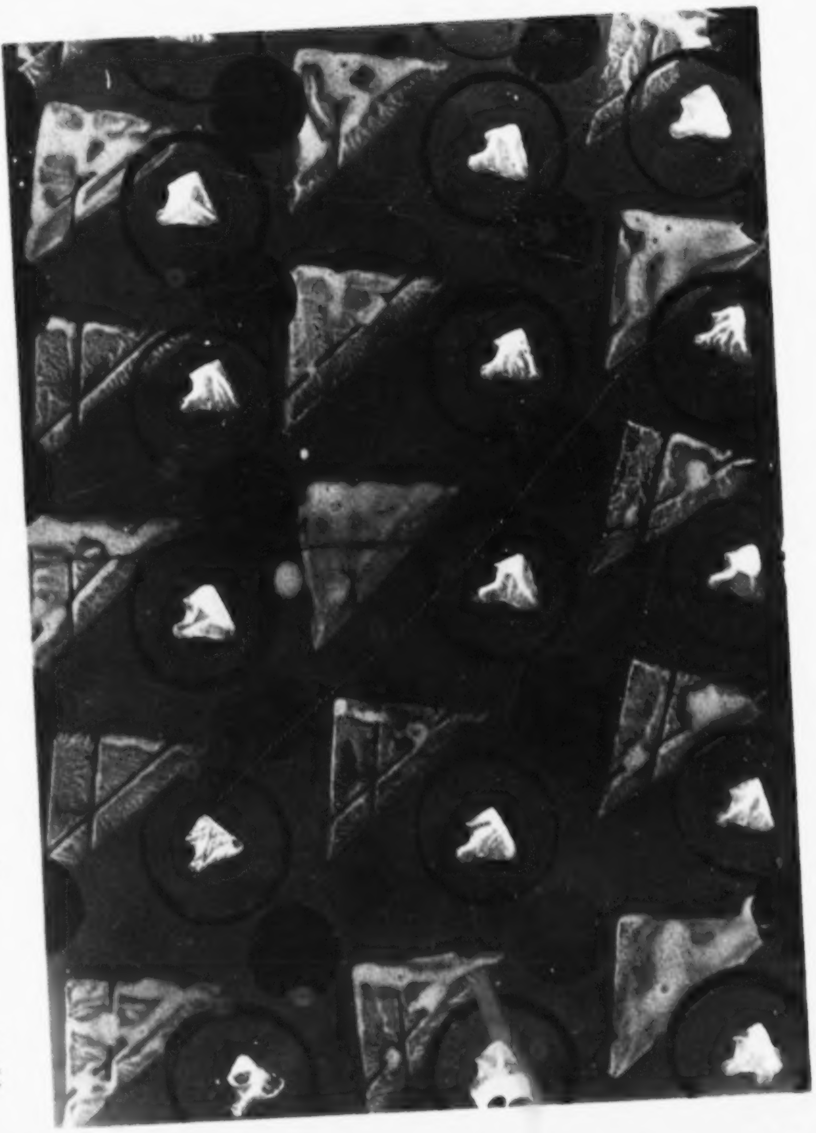

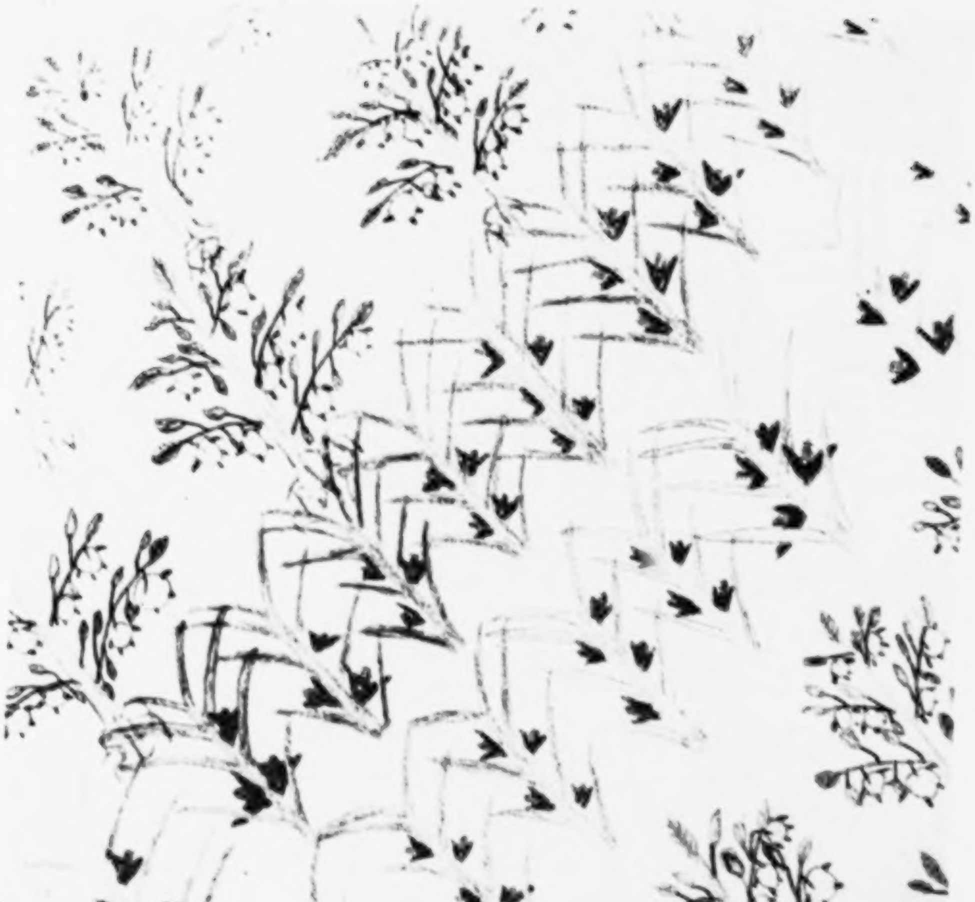

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continuity

sample lesson

materials
Colored pencils

motivation
Correlation with social studies. Discuss natural resources or man's developed resources in a chosen area.

procedure
The student should familiarize himself with the appearance of the two or three objects he has chosen to use for a repeat design.

A guideline to follow can be vertical, horizontal, or diagonal as in this illustration. Although the child drew each plant separately, he could have made one drawing of each plant and carboned or traced the repeat.

evaluation
This design repeat is made up of rows of corn and cotton after a study of the southern states. The use of round cotton balls and long curved corn leaves gives an interesting variety of shape; and there is individual charm in the drawing.

emphasis

Some portion of a composition should be more important than the rest, which should be subordinated. Emphasis can be achieved through the use of bright colors, larger size, outlining, value effects or contrast, or texture.

sample lesson

materials
Cut paper and paste

motivation
Correlation with science.

procedure
Let each child choose a piece of background paper, and a variety of colors from the scrap box.

The drawings are done on scrap pieces, and cut out, or the "drawing" may be done freely with scissors, planning while cutting.

Arrange for balance and space filling on the background paper. Be sure that one portion is emphasized by size, con
the pieces may be pa
composition before pasti

evaluation
The illustration shows a
by the use of strong con
The rest of the picture is
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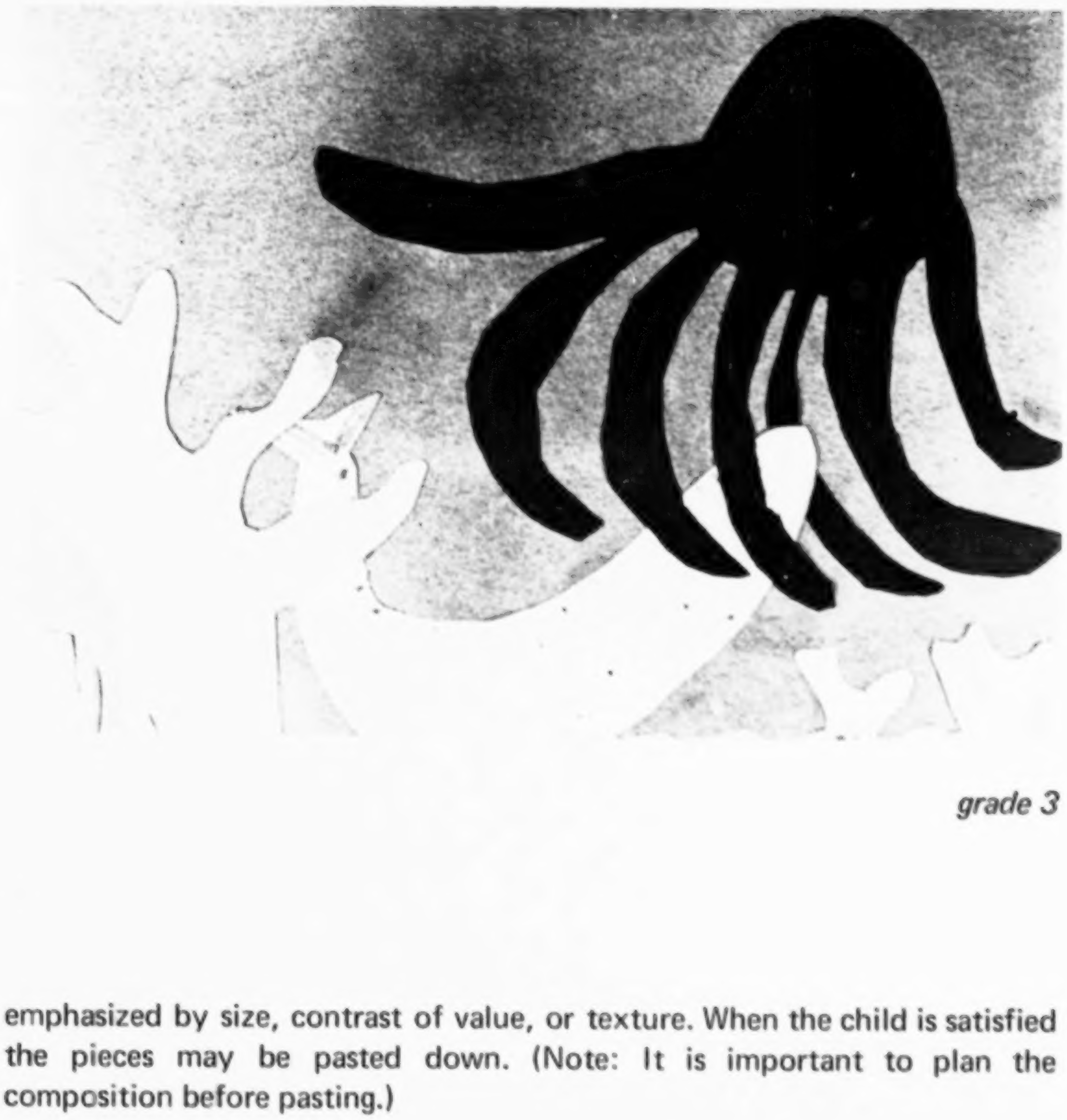
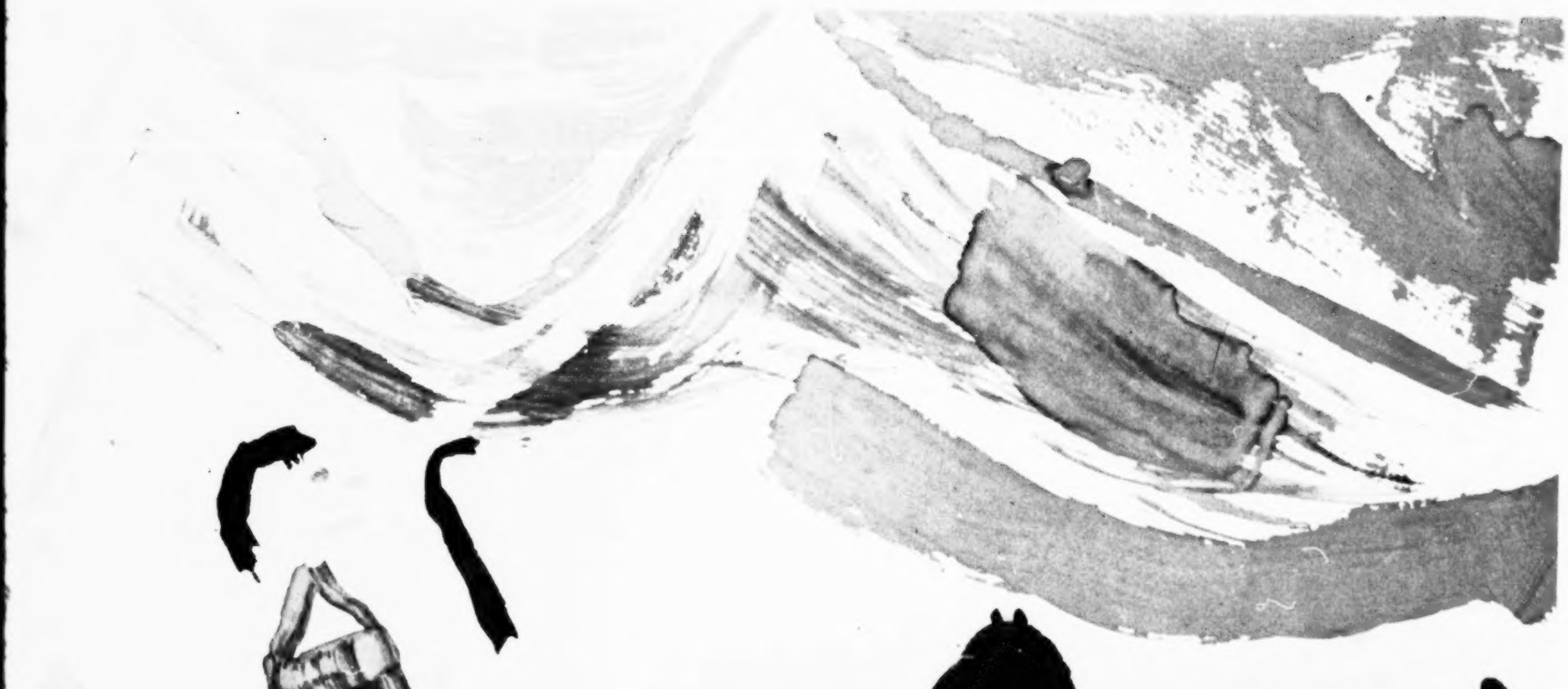


grade 3

emphasized by size, contrast of value, or texture. When the child is satisfied the pieces may be pasted down. (Note: It is important to plan the composition before pasting.)

evaluation

The illustration shows a strong emphasis of one shape over another, achieved by the use of strong contrast in color tone: black against a very light color. The rest of the picture is held together by value tones of different grays. This picture was done in a variety of colors but they were dark, middle and light hues which have these values when photographed.



This tempera illustration was titled "Taking the Cows to the Mountains i the Spring in Switzerland" by its third grade creator.

Note that many elements are beautifully used here. There are differences i value, balance, rhythm, exciting texture.

Art projects may be correlated with almost any school subject, even modern math. Learnings in social studies or history can be expressed in art; and there is no need to wait until the "art period" to allow a student to draw a covered wagon or the miner and his gold pan. In social studies and science, animals are inspiring subjects for clay or papier mache. Drawing to music is fun. Science projects can invite building seed mosaics or making a leaf print. An English lesson may be illustrated with pictures of a favorite story book character. It has been shown that children remember material better when they have attempted to portray it in an art project.

The basic materials used in elementary school art activities are much the same in each grade. Few media are limited to one age group or another. Skills in using the materials develop as more opportunities are provided for actual experience in using them.

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tips for teachers

As skills develop, so does understanding of the fundamental art elements and principles, resulting in progressive development through the grades.

Materials used in elementary grades should be safe and non-toxic. The labels CP or AP on products mean that the materials have been tested to be sure they are safe for children to use (even if they eat them) and that the quality is high. Many good manufacturers use this label. CP means "certified product" and denotes the very best in paint quality. AP means "approved product," and indicates a product of non-toxic composition, but of a more economical quality.

Care should be taken not to be so carried away by the use of many materials that the basic development of drawing, painting and sculptural skills is neglected.

crayons

Wax crayons in the eight or sixteen color box of the "kindergarten" type are recommended for primary grades. The blunt ends may be cut or broken off and the paper removed so that the colors may be blended by drawing with the side of the crayon. More colors are confusing to little children as they try to understand the science of color mixing. Additional colors may be used in the upper grades, as well as oil crayons and pressed crayons of the "broad stroke" type.

To develop skills, experiment with the points of crayons for drawing or coloring, varying width of line and amount of pressure. Use crayons on the side for blending colors and making rubbings of textured surfaces, cut paper designs, string and other materials placed underneath medium weight paper. A cushion of newspaper improves quality of color.

Crayon resist. Apply crayon heavily to manila or drawing paper. Lightly stroke a black, white or light colored tempera wash over the crayon. The paint rolls off the crayon and sticks to the plain surfaces. Try the wash first to be sure the paint is the right consistency. If too thick it will cover the crayon. If too thin, the contrast is not great enough. Watercolor washes over crayon drawings add interest and develop new skills for the upper grades.

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tips for teachers

Crayons on cloth make effective designs. The crayon is fixed by brushing with vinegar water and ironing the fabric between newspapers.

Exciting textural effects can be obtained by drawing directly on sandpaper. Prints may be made by placing the drawings face down on paper and pressing on the back with a medium hot iron.

Laminated pictures for a window display. Cut a one-inch frame from edge of bright or dark paper. From center part cut silhouettes of dancers, flowers, fish, or any shapes. Arrange on a sheet of wax paper, and add colored crayon shavings spattered over all lightly. Cover with a second wax paper of the same size, touch lightly with warm iron to hold in place, then glue to frame. (The children enjoy handling the iron under careful teacher supervision.)

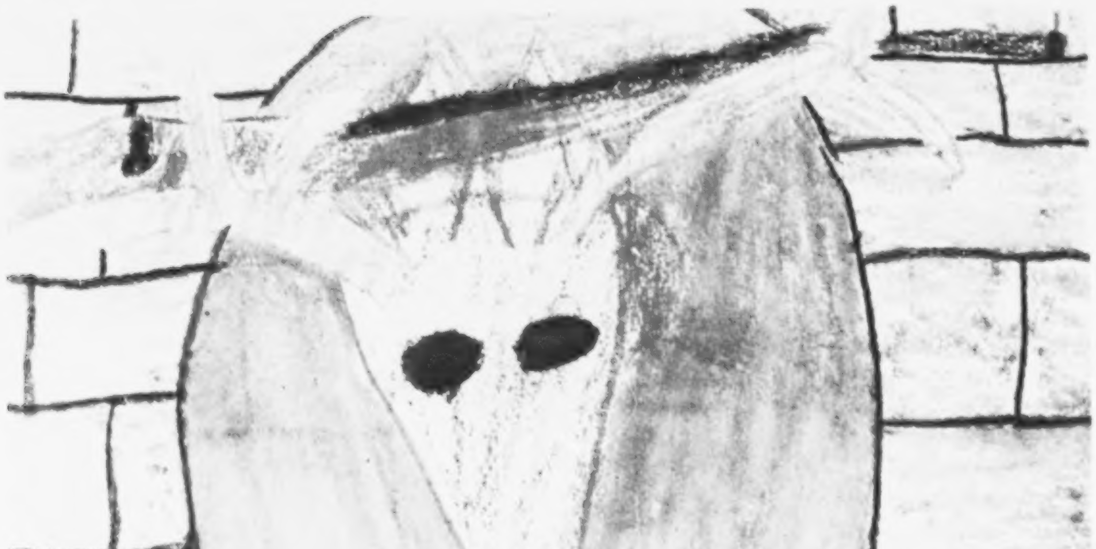
Drawing on newspapers. When supplies run low (or any time) the ad section of newspapers may be used as the background for fascinating crayon drawings. Tempera paint may also be used in this way.

chalk

Chalks are powdered pigments mixed with white talc and pressed into cylinders. They differ from crayons in that they are dry and powdery rather than waxy and oily. Pastels are highly refined and purified chalk sticks, generally used for more advanced work.

Chalk is a responsive medium that encourages freedom of expression in children of all ages. Encourage experimentation with the side and point

Chalk drawing, grade 6



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of the chalk. Shading may be accomplished by pressing more heavily on one end of a broken piece used on the side. Colors may be mixed by overlapping and blended with the fingers or a piece of cloth or tissue.

Children can produce eerie effects by smearing a chalk drawing with paper towel, and adding line emphasis with black crayon.

Chalk on wet paper. Dipping chalk in water or drawing on paper that has been dipped in water intensifies the colors and avoids dust. However, when dry the drawings tend to smear easily. Spreading buttermilk or a thick mixture of powdered milk on the paper before drawing will make the colors more beautiful and prevent smudging when dry. Or dip the chalk sticks in buttermilk, slightly thinned liquid starch or sugar water (½ cup sugar to 1 pint water) before drawing. Old hair spray makes a good fixative. Or dissolve gum arabic in water to the consistency of thick mucilage and spray onto drawing with an insect spray gun; several light coats are better than one heavy one.

tips for teachers

pencil

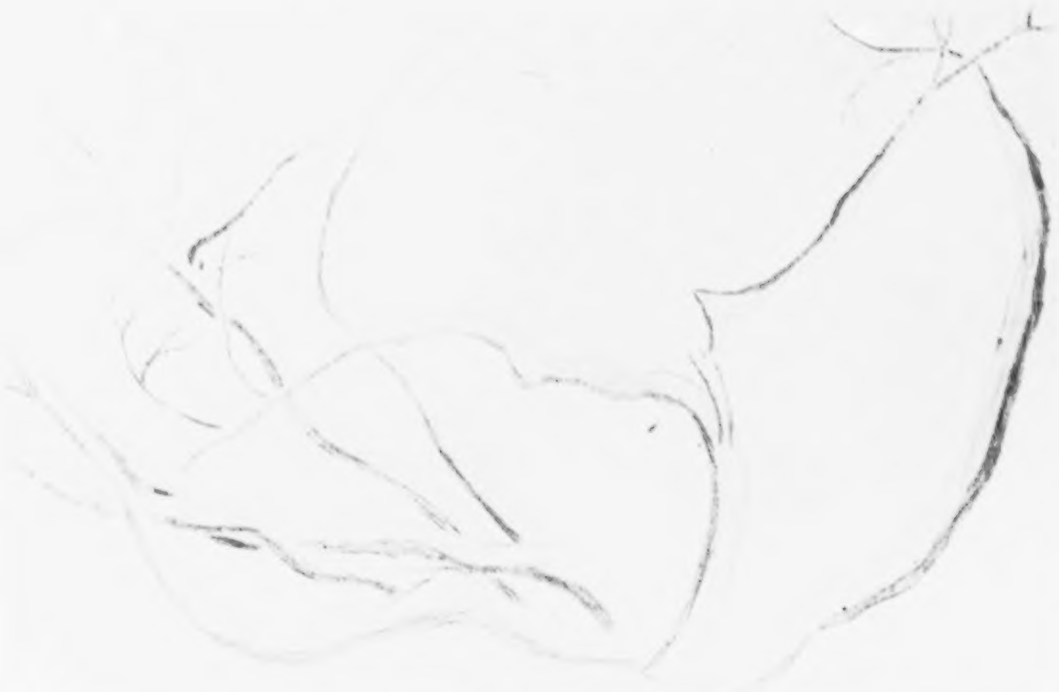
Pencils with large soft leads (such as those used in kindergarten) are e drawing and shading in elementary school. Experiment with all sorts of str of shading using firm and soft pressure. The drawing surface should slightly rough). It is advisable to have sketch books and practice sketching grade on.

charcoal

Charcoal is one of the oldest and finest drawing materials. A wide range of to dark can be produced quickly and easily. It may be blended with th tissue or cloth. Fixatives given on page 58 will prevent smearing.

other drawing tools

A wide variety of implements not usually considered drawing tools can be drawing tool should have a tip with which a line can be drawn. Twigs, fea daubers, sticks, drinking straws, may be used. In upper grades pen h ballpoint pens, and felt pens (be sure these are non-toxic) are welcome va drawing.



line drawing, grade 5

ose used in kindergarten) are excellent tools for . Experiment with all sorts of strokes. Try all sorts e. The drawing surface should have "tooth" (be tch books and practice sketching often from fourth

rawing materials. A wide range of values from light asily. It may be blended with the fingers or with will prevent smearing.

considered drawing tools can be used as such. The ch a line can be drawn. Twigs, feathers, shoe polish be used. In upper grades pen holders and pens, ese are non-toxic) are welcome variations to use in

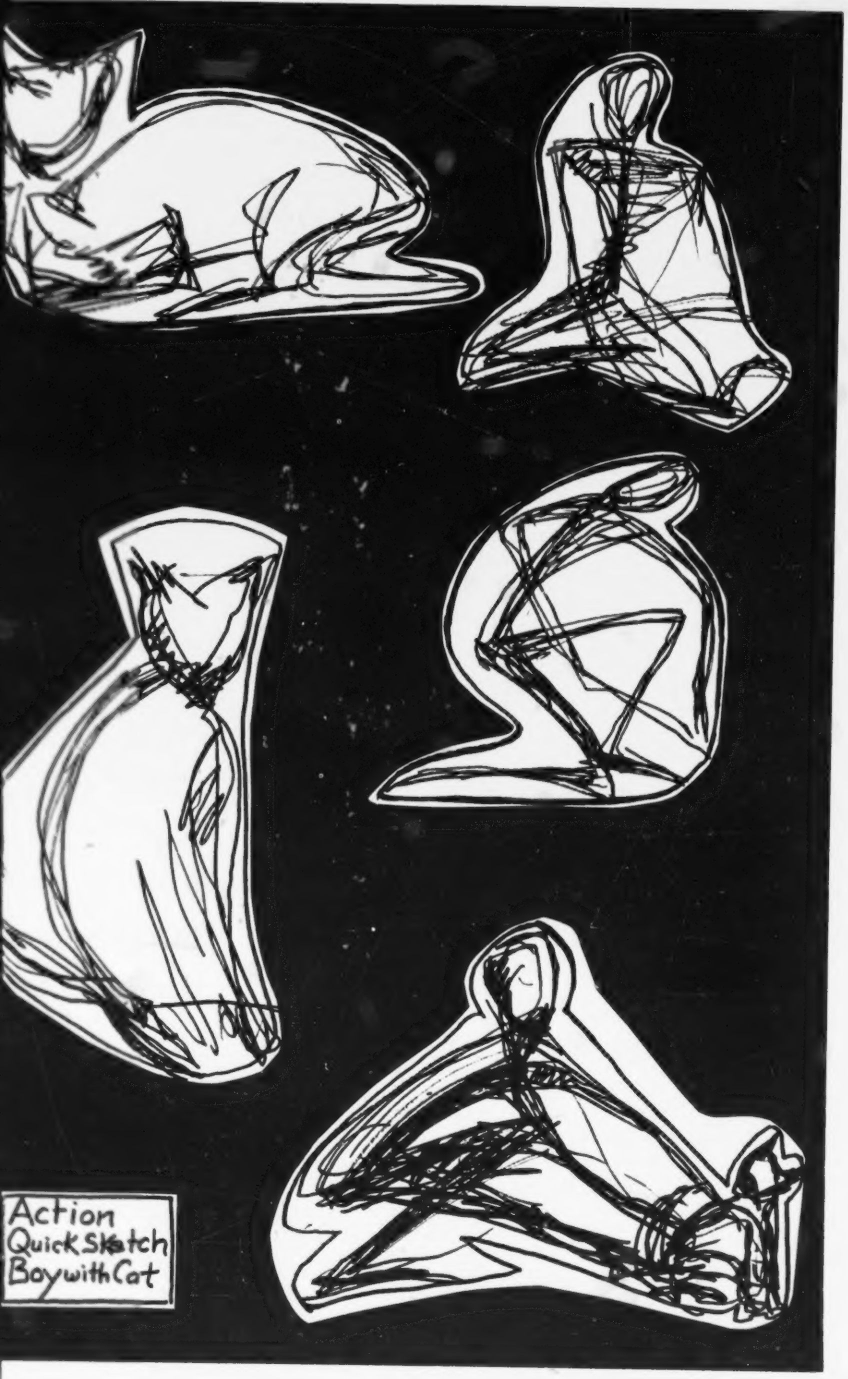
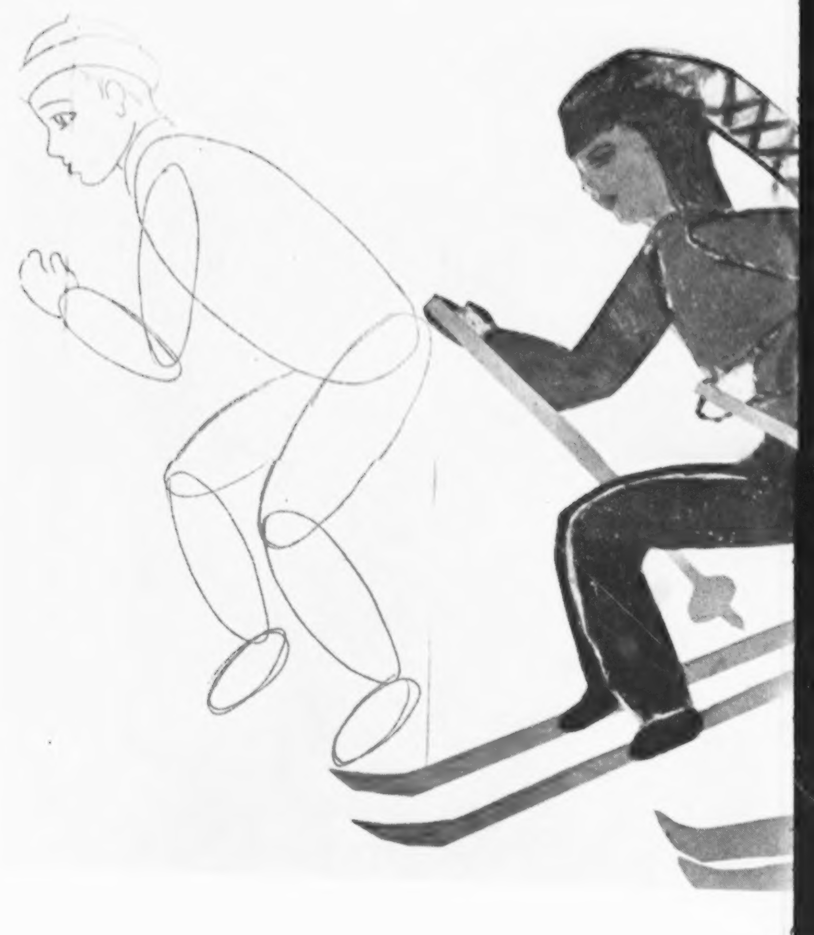


figure drawing hints
Study the body, pointing out the different possible positions o head, body, arms and legs.

Have a strong table at the front of the room for a "model" t stand on, or put desks in a circle and have the model stand i the middle. Let the children take turns being the model. As the child who is posing to assume various positions, each with a much action as possible. Allow a few minutes only for eac pose so that the children will develop some freedom i sketching. The model may relax his muscles when tired, the reassume the position as nearly as possible.

Have the children look for an "action line" from the head through the body, to the toes. Draw this first to get the feelin of action, then add parts of the body.

tips for teachers



Contour drawing. With pencil on paper, pretend that the pencil is touching the edge of the model's ear, or shoulder, or arm, looking at the paper infrequently. There will be considerable distortion in this type of drawing, but an amazing feeling of volume and fore-shortening will be noticed.

Mass drawing. With flat side of a broken piece of crayon, charcoal or chalk, block in the shape of the figure. If the figure is standing, the shape is vertical; if sitting, the shape is different. Add lines for detail. Draw rapidly.

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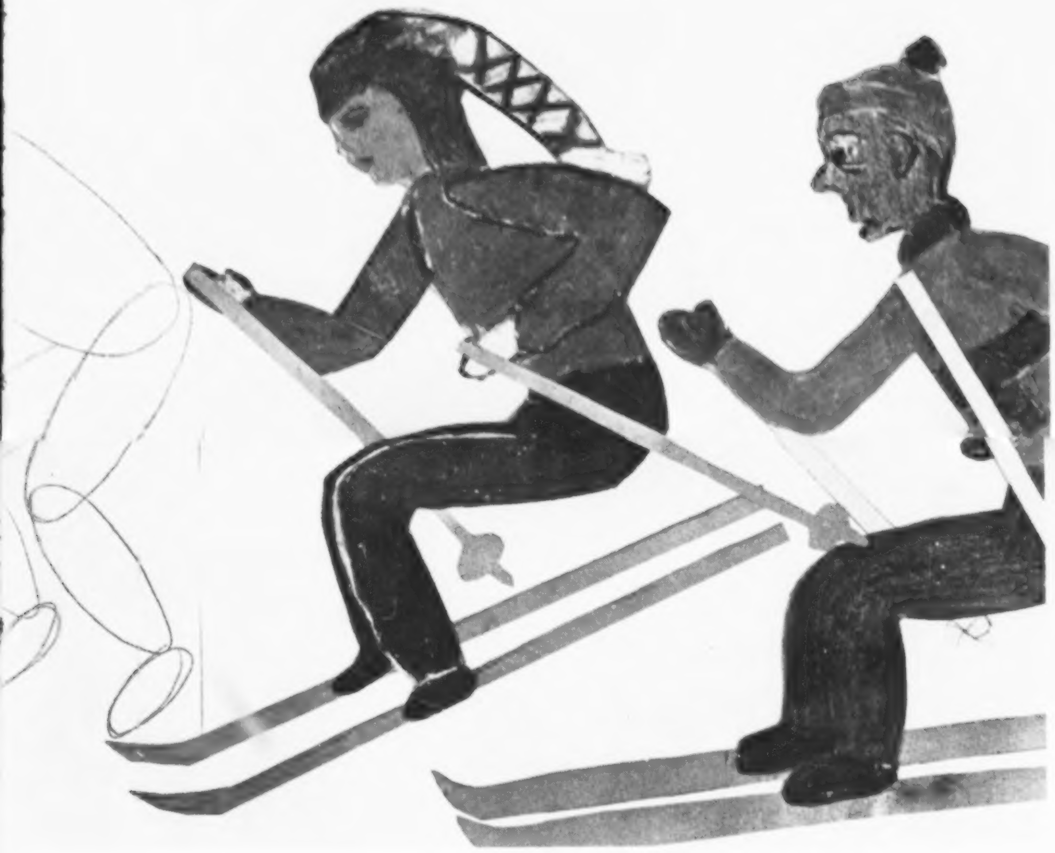

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g, the shape is different.

Gesture drawing. Gesture or scribble drawings are good for depicting action. These drawings should be done quickly and freely. Observe the action, then scribble freely, not allowing drawing tool to leave the paper.

Self portraits. Use a mirror to check features, shape of head, color of eyes. Note differences in shapes of faces. Contour line drawing works well for self portraits. Erase as little as possible.

tempera

Liquid tempera is ready-mixed but more expensive than dry tempera.

Dry tempera is opaque paint in powder form. Buy the best grade of paint you can afford.

In mixing, begin with the desired amount of powder, add a little water and stir. Then add a little more water. The paint should have the consistency of heavy cream. If it is too thin it is difficult to use and unattractive in appearance. To mix light colors, begin with white paint, and add small amounts of a color until the desired tint is obtained. The addition of a little soap will make it adhere to the waxy surfaces. A little salt will help to keep it from developing an odor.

A simple way to handle a class painting lesson is to divide the children into groups of four to six. Place several newspapers on the floor, four to six containers of different colors of paint with a brush in each in the center of the group. The children share colors, the brushes remaining in the containers. Groups of desks of similar sizes may be pushed together to make large tables. Encourage ed but more expensive

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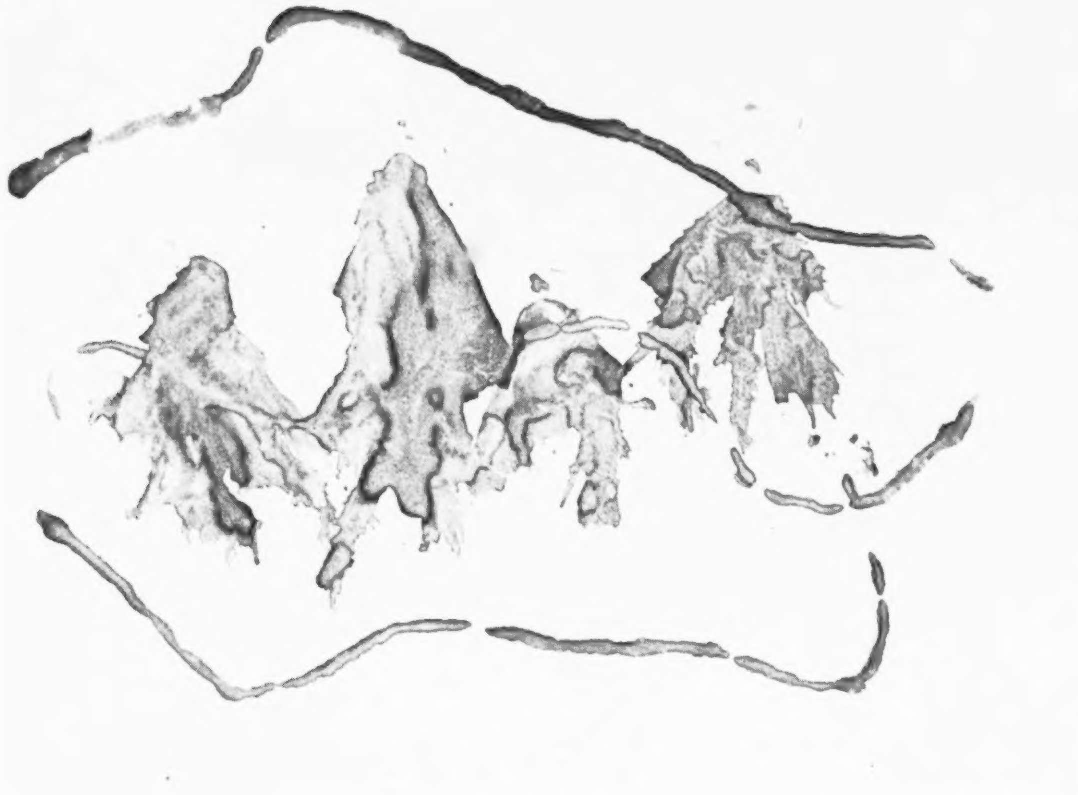


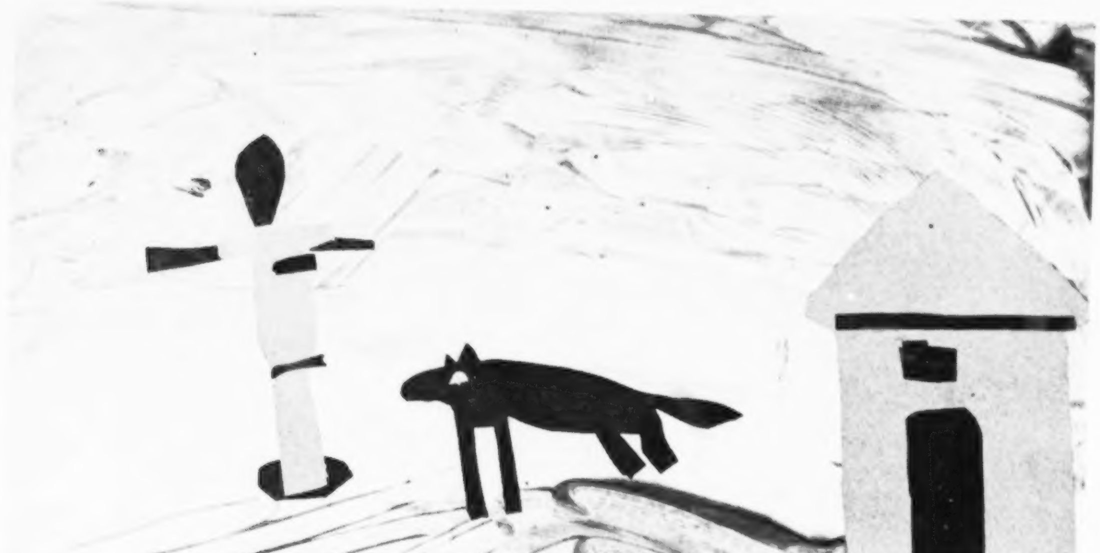
sponge, spool, string painting, grade 2

the children to experiment with fully loaded brushes, with dry brushes with stippling (tapping the end of the brush on the paper).

Sponge painting. Paint with different sizes of sponges. Work directly on different kinds of paper without preliminary drawing. Smear, wipe, pat, dab, trail, or dot the paint for different effects.

Spatter painting. Cut any desired shapes from manila paper (or old magazine pages). Place a small folded piece of masking tape under each and spatter paint around and over the shapes using screen wire (edges taped to prevent injury) and toothbrushes, a spatter pump such as a flit gun, or just drip and spatter blobs of paint from a stiff bristled brush. A variety of colors and shapes may be used. Remove stencil shapes after spattering.

String painting. Dip string into thin paint. Pull it across the paper in different directions or arrange it on paper and press another paper on top. Or place it inside a folded sheet with one end extended, hold with one hand, and pull the string out the other. The process may be repeated with the same color or different colors. Interesting variations may be made using a variety of tools to dip in the paint, such as spools, sponges, forks, sticks, wadded paper, gadgets of different kinds.



finger paint and cut paper, grade 1

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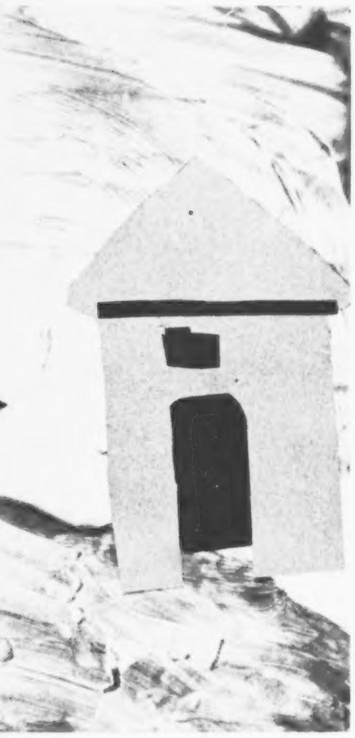

int and cut paper, grade 1

Liquid tempera on wet surface. Thoroughly soak the paper. Blot the pools of water. Paint directly on the wet paper, allowing the colors to blend together. Or paint on wet table or board. Lay paper on top and rub with hand to make a monoprint. Painting may be completed by adding details after paper has dried.

finger paint

Finger paint may be homemade (see recipe, page 75) or bought prepared in paste or powder form. Finger paint paper or glazed shelf paper should be thoroughly wet on both sides and smoothed out on a flat working surface with the glazed side up. Smooth out approximately a tablespoonful of finger paint, and use the palm, fingers, fingertips, fist, or knuckles with full rhythmic motions to produce expressive paintings. Water can be added as necessary to keep the paint moving smoothly and easily.

Older children may add additional colors and experiment with tools such as cardboard edges or old combs for unusual effects. When paintings are dry they may be ironed on the wrong side.

A print of the painting may be made by pressing a sheet of construction paper on top of the painting while it is wet, then carefully removing it. Prints may be made on pieces of old sheet, or even new muslin. Crayon, chalk or watercolor may be added to the print when dry.

transparent watercolor

The transparent, flowing, and merging qualities of watercolor paint are desirable in the intermediate and upper grades. This does not mean that they may not be experimented with in primary grades. Watercolors may be applied on a thoroughly wet paper that has had free water blotted from it, and details may be added when the paper is dry, either with dark watercolor, crayon, or magic marker or other tool. Paintings may also be made with the brush nearly dry. A crayon drawing can be brushed over with one or more colors since the crayon will repel the watercolor.

Certain areas of a picture or design can be covered with rubber cement and allowed to dry, after which watercolor is brushed or sponged on. When the paint is dry, the rubber cement can be rolled off by rubbing the fingers over it, exposing the paper. Inks and watercolors may be combined for good effects.

The cake type of watercolor, semi-moist paint, the fullpan size in eight colors is recommended. Buy a top grade of watercolor for most satisfaction. The boxes with three primary colors and black are less expensive and give the children an opportunity to mix the secondary colors. Refills are available.

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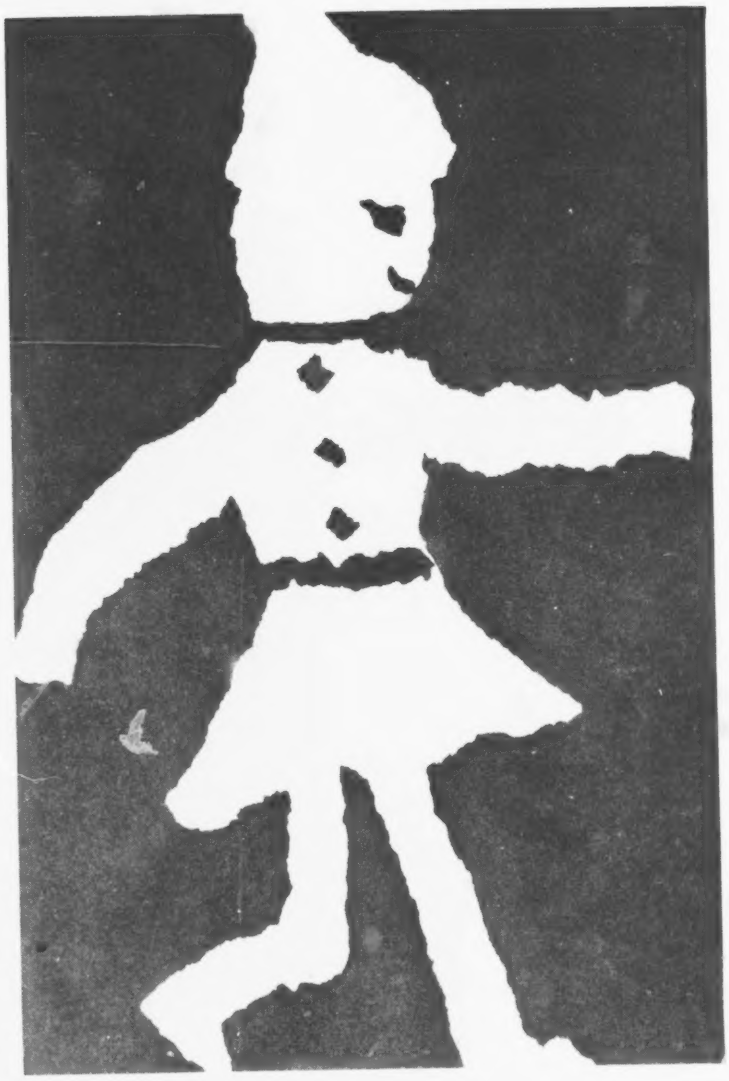
tips for teachers

Cover desks with newspaper; provide each child with a box of watercolors, a large and small brush, paint rags, and two water containers. Tin baby food cans or small aluminum can lids are good for water; have one for clean water, and one for cleaning dirty brushes.

Provide heavy white construction paper (or real watercolor paper if you can afford it) at least 12" x 18". Cream manilla paper is better than cheap watercolor paper that curls.

Turn paint box with mixing lid open toward the painter. Drip water on top of color cakes–enough to cover cake. Then allow time for soaking in. Mix colors in the mixing lid, not on top of the cakes themselves. The child could first sketch an outline with charcoal before he starts to paint, or paint directly. Narrow lines can be made with the tip of the brush. More paint and a flattened brush produce wider lines. Teach the child to clean his brush and dry it. Clean the box with small wads of crumpled toweling.



grade 5

paper cutting

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weaving

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Vertical threads form the
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paper cutting

"Painting with paper" is exciting to all children. It is excellent for studying color, emphasis, contrast, shape, and value. It fits any subject at any time of the year. Keep scraps that are large enough to be of value or that will give that bit of unusual color. Teach the children that only scraps they themselves could use again should be saved. It helps to have a box for warm colors and another for cool colors. Also it is an advantage to have a larger, flat box for big scraps, and a smaller one for the little ones. Cut paper may be combined with a large variety of other materials as in collages, montages, and texture experiments. Let the children's imaginations be your guide.

Children should learn to do a neat, clean, professional job in pasting. Paste should be spread thin, then rubbed with the finger until it is shiny. Use one finger only for pasting. Press surfaces tight and allow drying time. Hold surfaces till dry when paper is forced into position as in paper sculpture. Use glue only when really necessary—for wood, buttons, sand and the like.

weaving

Weaving is the process of interlacing threads or strips at right angles to each other. Weaving may be so varied as to make it possible to study the use of all the elements of art. A woven wall hanging, for instance, has many of the qualities of painting.

Vertical threads form the basic structure for weaving, are called the *warp*. Horizontal strips woven through the warp are called the *weft*. Warp and weft control the design of the weaving.

tips for teachers

Looms on which to weave are often too expensive for use in school. Inexpensive and satisfactory substitutes can be used, such as wooden frames with nails at intervals at each end around which to wrap the warp threads; pieces of cardboard notched to hold the warp; or the simplest of all materials—paper.

Paper weaving offers a real challenge to creativity. First, cut a sheet of paper so strips may be woven into it. To make the warp, fold the sheet of paper in half and draw a margin line across one end about one inch from the open edge. Cut wide or narrow strips from the fold to the margin. Weave any desired material into the cut warp, such as paper or cloth strips, yarn or grasses. The interlacing may be over and under each strip for a simple checkerboard or *tabby* weave design, or a variety of combinations may be used—such as over one, under three, over two, under one, over one. Sometimes open spaces are left to add interest.

Children may also weave colored yarns or stripes of cloth into any open material such as scrim or cotton or wire mesh.

A simple cardboard loom can be made by notching two opposite edges of stiff cardboard. Thread vertical warp threads through the notches. The weft may be woven with colored yarn or other desired materials.

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stitchery

"Painting with yarn," as stitchery is often called, or working with needle, thread, and fabric, offers another valuable means of self-expression. The child considers yarn, fabric, color and design, and how to put them together. Designs are easily worked out on burlap or other coarse textured material. It is not necessary to teach embroidery stitches. Children will quickly invent their own to much better effect. Interest may be added by changing the size of the thread or by changing the spacing. Stitches may be worked far apart, close together, or even on top of one another. Large needles with eyes wide enough to take heavy yarn easily should be used. The design may be drawn on the cloth with chalk or crayon before beginning, if desired.

Shapes of cloth, leather or felt may be fastened to the background material using white glue. Children may wish to add stitches after the "applique" has dried in place.

murals

Murals are a class art experience, usually done to decorate, to teach children to work together, or as a way of expressing learnings on the subject being studied.

Murals are something special. They may be done in any class, at any age. Discussion and planning together are involved. Each child places on the large paper the thing he enjoys doing.

Materials and methods of making murals may vary. Paint, chalk, crayon, cut paper and other materials may be used. Stenciled murals made with stitchery (on large pieces of burlap) are excellent experiences. All the children may work at the same time, or one group may do the background, while the rest of the class make objects to be fastened to the mural later.

lettering

All letters are made with a few simple symbols:

I — / Ↄ C O c ɔ

Group like letters for the practice situation.

U J P R B

O Q C G D S

I L H E F N T

V A M W X Y K

Work toward uniform shape and size of letters. Use top and bottom guide line so all letters are the same height and are even at the bottom. Find the center of the paper and work from the center out to determine how many letters can go into the space without crowding. Do not put too many words on one line. Do not divide a word and place part of it on another guide line

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below; place the whole word on the next guide line. Neatness is important. Work for even, straight letters. Study simple lettering on book covers for spacing between words as well as on guide lines. Crayons or paint may be added after the basic principles have been mastered.

printmaking

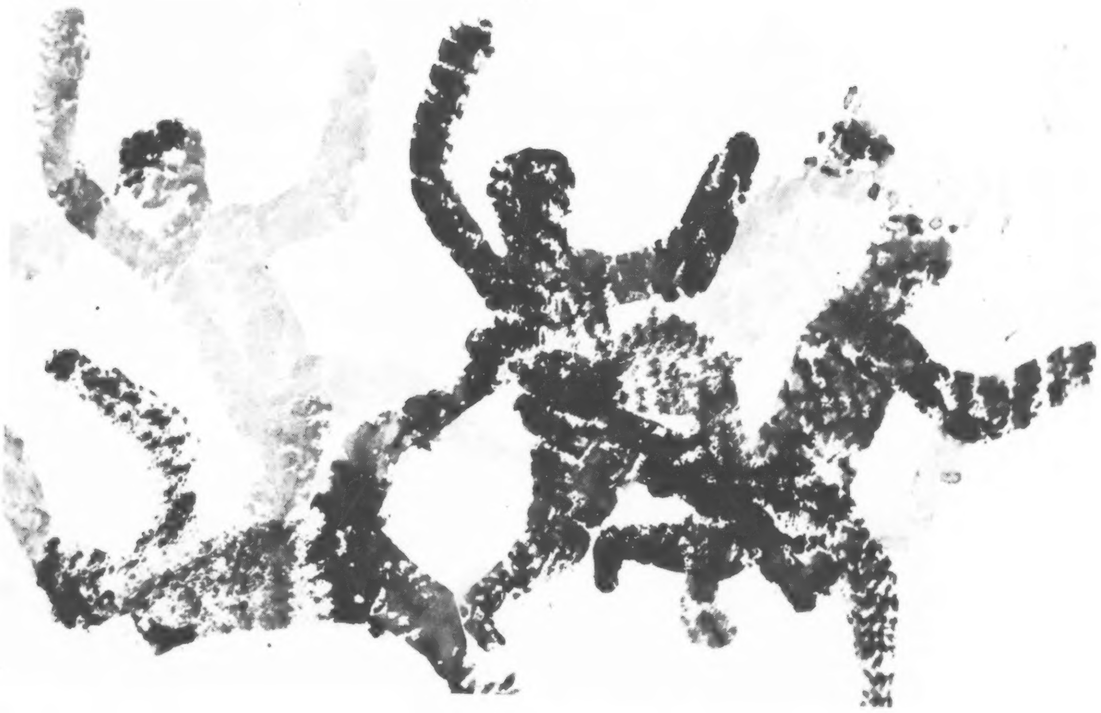
Printmaking should be a vital part of the art program, particularly in the study of line, shape, value and texture. It is also an excellent way to study the properties of color. Prints may be produced in many ways using a variety of paints and inks:

string and cardboard printing
vegetable printing
finger printing
brayer printing
texture printing
silk screen
stencil
collage printing

Imagination can develop new techniques for printmaking. Only a few are described here.

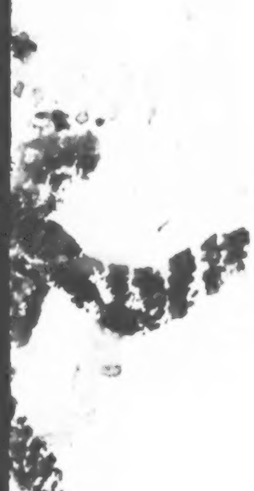
Chalk and crayon smudge stencils. Chalk or heavy crayon may be applied to the edge of cut paper stencils. It may then be rubbed onto the paper beneath with tissues or small pieces of cotton for chalk, and pencil erasers for the crayon. Add more color to the stencil edge as it is rubbed off.

tips for teachers



stencil printing, grade 5

Appreciation walk combined with printmaking. Take the children on a treasure hike—around the block is sufficient. Bring back all the interesting things you find such as twigs, yarn, string, grass, old orange peels, bark, wire, drinking straws; the list will be endless. Turn the lesson into a conservation one by suggesting that the things that are found that make the landscape ugly such as tin cans or old papers should be put into a nearby garbage can or the schoolroom wastebasket. When you return to the classroom, simply use the things you have found as printmaking tools. The twig dipped in paint makes a fascinating line. Paint the bark, then press it to the paper. See what the wire can be bent into, to print an interesting shape.



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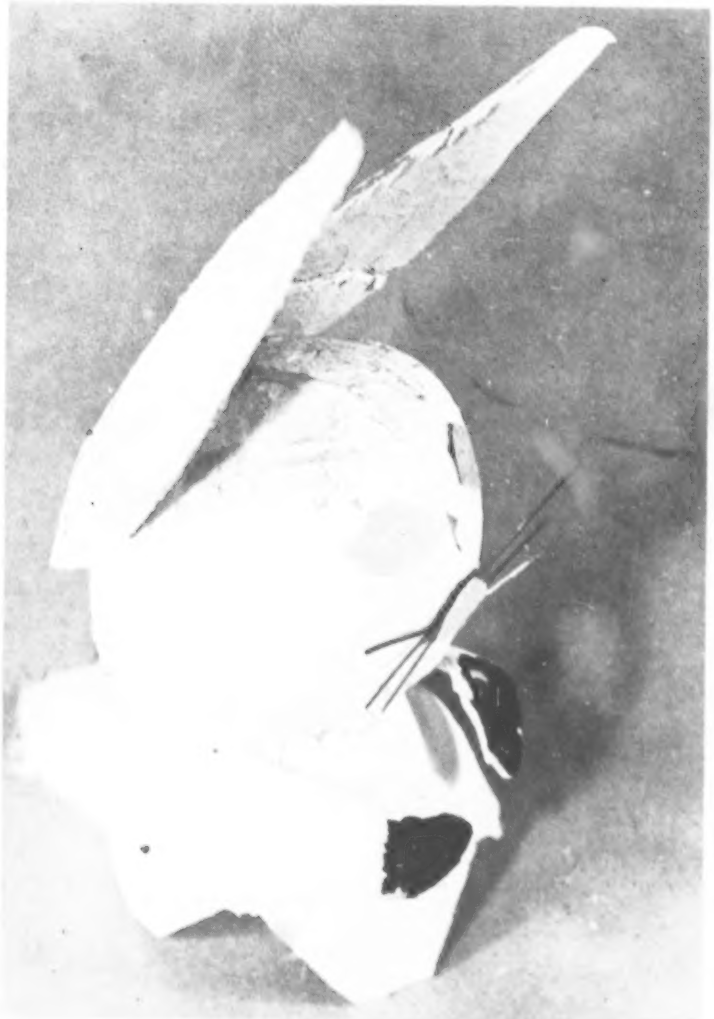
Tin can printing. Paste on a can with both ends removed a variety of cords and strings, bits of paper, for variety of textures. Put tempera paint on with a brayer or brush and print design by rolling. A stick can be used through the can to help it roll. Print on newsprint or wallpaper for variety.

Printing from a collage. Paste materials of different textures on heavy paper. Arrange in a design as carefully thought out as possible. Have available many different kinds of materials—silk, burlap, screen wire, cords, yarns, plastic scraps, flannel. Encourage the children to vary the surface and develop area interest.

The collage may be exhibited as is; or roll water base printing ink over the surface of the collage. Lay a paper over the ink and rub all sections carefully with the fingers or the bowl of a spoon. When the paper is lifted, a texture print of the collage is revealed.

Stencil printing. Stencils may be made simply by cutting holes (of any shape desired) in a paper that then serves as a mask which allows the paint to go through only the holes. Manila paper is satisfactory. Old magazine pages are also good because the slickness of the surface makes the stencil last longer. Paint may be patted into the holes and across the edges with sponges or stiff bristle brushes. Painted stencils may be applied to paper, cloth, or wood.



egg carton construction

papier-mache
Papier-mache construction is an excellent, inexpensive way to study volume, color, and texture. It involves the use of torn paper, wet with paste, modeled like clay or applied to a base or armature. It becomes hard and retains its form when dry. Decorative and imaginative, rather than realistic, design is appropriate to papier-mache. Some of the most exciting folk art of Mexico and Central and South America is made using this process.

Materials needed are newspapers, paper toweling, tissue paper or kleenex; paste; materials on which to build forms such as wire, cardboard tubes, balloons, bottles; masking or brown paper tape; string. To make paste, cook flour or starch with water, or mix wallpaper paste with water. Finishing materials are tempera paint; cloth, buttons, yarn. Protect the completed sculpture with wallpaper lacquer, clear varnish, or liquid floor wax.

A paper pulp can be made by tearing paper in small pieces, soaking in water, and adding paste. This pulp is modeled like clay. Or the paper may be torn in strips and dipped in a paste mixture; or crushed, wet with paste, and shaped. Another method is to use paper strips and paste over armature materials. Or spread sheets of paper with paste, put together in layers, and bend to form thin shells and delicate structures. A basic frame can be formed by tightly rolling and tying tubes of newspapers over pieces of heavy wire. It is then bent into the desired position. Newspaper is torn into strips which are coated with thin paste and wrapped around the joints and all parts. Additional bulk may be added to any part by crumpling paper, tying it in place, then wrapping with paste strips. Paper toweling makes a good finishing layer. The structure is allowed to dry. Then ears, tails, wings may be made from paper also, or from scrap materials which contribute texture variation. Careful attention should be given to choice of paint and decorating materials.

During the entire working process the construction should be continually turned for evaluation from all sides.

paper sculpture

Paper may be folded, cut and fastened so that sculptural qualities are developed. Children's individual interpretations of sculptural forms such as people, animals, birds, insects, plants and non-objective shapes may be made by manipulating paper so that it becomes three-dimensional. Structures may stand alone, or be in relief form fastened to a background material. Children can explore the possibilities of beginning with a cone or cylinder and adding parts which have been folded, bent, curled, pleated, or rolled to develop three-dimensional constructions. A variety of colors and weights of paper add possibilities for creative thinking. Additional materials needed are scissors and white glue. A stapler should be available. Surface textures may be changed by slitting small squares, circles, or rectangles, leaving them fastened on one side, and bending them out.

Make cut paper ornaments by cutting a circle out of colored construction paper. Draw lines across the circle dividing it into eight sections like a pie. Cut on the lines, but not all the way to the center. Glue the two outside corners of each section together. Decorate with glitter and add a string loop to hang the ornament, or use as a bulletin board decoration.

Paper sculpture provides opportunity for the study of form, color, texture, and the effects of light and shadow in three-dimensional design.

mobiles and stabiles

A mobile is a hanging sculpture in space; it must have movement and balance. A stabile also moves and requires balancing of its parts, but has a solid base instead of being suspended in space.

Many kinds of materials can be used to construct mobiles and stabiles. A few possibilities are wire clothes hangers, dowels, cattail stems, reeds, wire that can be bent easily but that will hold its shape, construction paper, tissue paper, toothpicks. The children's imaginations are a good guide.

With scissors, cut out shapes and hang them with string from a basic structure, or attach them to it. Notice in a mobile how the different shapes cause the balance to change, and how the spaces change when the shapes move. A stabile is built from the base upward, an exercise in space, rhythm, and repetition.

Put string through drinking straws to form a three-dimensional shape. Start with a basic shape, such as a square, tying the ends of the string. Build the form upward. The straws may be cut into smaller sections if necessary. The forms made can be hung like mobiles or can be used without hanging. This lesson not only aids in developing the three-dimensional concept but is also a good builder of manual dexterity.

wire sculpture
An experience with wire sculpture may help certain children counteract the feeling they may have of their own lack of ability to draw or paint.

Shapes may be free-standing, nailed to a piece of wood, suspended on a string, or stapled to a background. The wire must be heavy enough to hold its shape, but pliable enough so that it can be easily bent. Kinds include galvanized, stovepipe, baling, copper or aluminum wire.

The wire figures may be left in their natural state, they may be painted, or other materials such as wood, cork, yarn, colored paper, wire screen, beads and sequins may be added for expression, color and texture.

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clay

Clay is of two main types—water base and oil base. Oil base clay, or plasticine, can be used over and over again. Warm with hands to make it pliable before modeling desired shape.

Water base clay may be purchased in a wet state, or as dry powder, and in some localities can be dug directly. The most convenient is the wet clay packed in plastic storage bags. Dry clay may be stored as powder and mixed in large or small quantities. Clay is easier to handle if it has aged, and should be kept in airtight containers to prevent drying. Clay that is too wet must be wedged or rolled on plaster bats or a table covered with oil cloth, finger paint paper, old window blinds, old canvas or plastic. Wedging removes air pockets. The clay is kneaded in a circular fashion as you might knead bread. Leather-dry clay may be broken in pieces, and soaked in water until it is plastic enough to knead again and be wedged.

Plaster bats on which to wedge clay may be made by mixing plaster with water and pouring into a large tray or a pie tin. Lightly grease the pie tin before pouring in the plaster. Let it become solid and remove from tin. Caution: Wash hands in bucket and pour outdoors, rather than allowing any plaster to get into the plumbing.

To keep work in construction pliable, it must be kept moist. Plastic film from dry cleaners or plastic vegetable bags are good for wrapping work between sessions.

Finished clay pieces should dry slowly and evenly. This avoids cracking. Green ware or dry unfired pottery is very fragile. It must be protected until fired. Clays fire at different temperatures.

Pinch pot method. Roll clay in ball. Hold in both hands and press thumbs into ball. Pinch clay outward forming wall of pot. Shape wall until of even thickness. Smooth pot with fingers.

Slab process. Flatten a ball of clay by pressing it with the hands and rolling with a rolling pin. Level slabs by rolling on a cloth covered surface. To insure even thickness, roll the clay mass between two wooden strips of the same thickness, placed on

tips for teachers

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either side of the clay. Avoid air pockets. Cut parts of pot from slab with knife, using straight edge or paper pattern as guide. Score edges of slab and wet. Join the sides onto the base. Press small roll of clay into joint, and smooth on all sides. Smooth pot inside and out with fingers or wooden tool. Pots may be rectangular or cylindrical.

Coil process. Gently roll a handful of clay between the palm of the hand and a smooth working surface. As the coil length develops, use both hands. Wrap the coil in a spiral if the base is of the coil process. Smooth the coils. Weld each coil to the adjacent coil by pressing some of the clay from the coil with thumb until it overlaps its neighbor. Mere smoothing will not suffice to bind the coils to one another. A joint must be actually made with the clay. To begin walls, first roll a coil. Lay it in place on the base of the pot. Coil should be cut to fit circumference of the base. Score and moisten coil. Continue to wrap coil, building wall to desired height. Join coils together. Take care to keep the thickness of walls consistent. The shape of the pot may vary by gradually increasing or decreasing the circumference of the top opening.

Coil and slab methods may be combined in building a ceramic piece.

paint

tempera powder paint

Put equal amounts of powder paint and water in a container; press lid down and shake until thoroughly mixed. To make the paint keep better, add a little salt. To make it go on more smoothly and keep it from settling, add enough liquid starch or detergent to make it the consistency of heavy cream.

cornstarch finger paint*

Dissolve ½ cup cornstarch in a little cold water and gradually add 1 quart boiling water. Cook until clear. Add liquid tempera of desired color.

laundry starch finger paint

Mix 1 cup laundry starch in 1 cup cold water to a creamy paste. Add gradually 6 or 7 cups boiling water, stirring constantly, and cook till shiny. Add ½ cup inexpensive talcum powder. Let cool and stir in 1 to 1½ cups soapflakes (not detergent) until smooth. Pour into jars, one for each color; add a spoonful of tempera to each and stir.

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*A few drops of oil of wintergreen or clove will prevent souring of finger paints.

recipes

wheat paste finger paint

Stir wallpaper paste into cold or lukewarm water until smooth; add powdered tempera. A little glycerine will slow drying.

oil paint

Mix 2 tablespoons of powder paint with turpentine or liquid starch to make a thick paste. Add varnish until the mixture is smooth.

or

Add a few drops of glycerine and powder paint to raw linseed oil to make a thick creamy consistency. Use zinc oxide with linseed oil for a white oil paint. Or add boiled linseed oil to powder paint and stir well. Use a stiff brush.

silk screen paint

Add a small quantity of soapflakes to liquid tempera to give it viscosity and slow drying. Add water only if necessary. If paint is too thick, it will clog the screen; if too thin, it will run. Finger paint of a creamy consistency can also be used.

or

Add liquid starch to dry powder paint until it is the consistency of light paste.

modeling and carving material

asbestos clay

To 3 cups ground asbestos or asbestos shorts (used for covering furnace pipes), 1 teaspoon glue, and 1 cup flour, add enough water to make a dough of the right consistency for modeling. Ground asbestos is very inexpensive. When dry, it is light in weight, durable, a light gray color, and may be painted with powder paints.

sawdust and flour

Put into a plastic bag 2 cups flour, 1 cup sawdust, 1 cup water. Close bag loosely so the mixture can be kneaded. Mix well.

salt ceramic

Mix together in the top part of a double boiler 1 cup table salt, ½ cup corn starch, and 3/4 cup cold water. Place over boiling water and stir constantly until the mixture follows the spoon around the pan; it quickly reaches a consistency like bread dough. Cool on aluminum foil or waxed paper; knead for several minutes and store in a plastic bag until needed. May be used over armatures, may be painted, and is clean to use.

sawdust and wheat paste

Mix equal parts of sawdust, wallpaper paste and water. If the mixture is sticky, add more sawdust. One-half part plaster of paris may be substituted for three-quarters of the wallpaper paste.

zonalite mixture for carving

Four parts coarse Zonalite (a building material), two parts sand, two parts cement, water. Mix the ingredients and pour into a wax carton. Allow to dry for three days. Peel the carton away and carve.

th junior hig art progra

creativity and understanding grow

A student constantly exposed to good art principles will use them as a mental discipline much as one uses the disciplines of mathematics and language. These disciplines are developed through constant reinforcement.

It cannot be over-emphasized that creativity and individual thinking must be encouraged in the student. Art, as a whole, is a thinking process which without uniqueness and individual style is sterile.

The good teacher, while hammering constantly at the basics in art, will encourage the student to reach out to express his own ideas—his own thoughts—which make him a unique and valued human being.

A growing knowledge of art fundamentals increases the student's capacity to evaluate his own work and the work of others.

This is only an outline, and wherever possible the teacher should develop his own guides according to his students' abilities.

The note-sketch book is a traditional method of the artist to house treasured information. It establishes the theme of learning in the art classroom. As a time saver, the teacher may prefer to distribute mimeographed instructions and general information to be inserted in the sketch book.

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This section includes first a series of progression charts for several of the major art forms from seventh through ninth grade. They are samples and are not all-inclusive. In every case, students should review and explore further the elements and principles of design (see page 6).

Following the progression charts are several illustrative units of study. The first group approaches art problems from the standpoint of materials used and skills developed. The second group deals with the primary consideration of an art element or principle in planning for a block of time in the program. Of course, materials and skills cannot be arbitrarily isolated from art fundamentals. However, the attempt to do so can help students find simple and comprehensible facets in the total complex of artistic expression.

As was mentioned earlier, an effective method of helping junior high school students learn the basic foundation of art is to require that they keep a combination note-sketch book, for use in class and for future reference, in which they jot down such information as review of the art elements and principles, instructions on technique and the use of tools, sketches of ideas and interesting forms, and notes on films and reading.

Of prime importance is that students should be free to experiment with their own ideas of expression.

progression chart

art form	studies	grade 7
drawing	historic art forms (appreciation)	sketching with pencil, charco ink, sticks, dry brush and ink,
	examples of sketches: Da Vinci Rembrandt Durer	basic art forms
		scribbles, non-objective art, fre
	non-objective art	sketching ideas for further dev paintings, sculpture, other medi
	abstract art	montage: assembling interestin
		cartoons
		chalk
painting	historic forms: romantic art impressionistic art abstract art expressionistic art	tempera paint–string, sponge, b
		watercolor–wet on wet, dry watercolor and ink
	study of artists	rubbings
		landscapes and still life, painting

exploration

<table>
<tr><th colspan="2">grade 7</th><th colspan="2">grade 8</th><th colspan="2">grade 9</th></tr>
<tr><td colspan="6">sketching with pencil, charcoal, watercolor, felt pen, conte crayon, pen and ink, sticks, dry brush and ink, pastels, crayons</td></tr>
<tr><td colspan="2">basic art forms</td><td colspan="4">contour drawing</td></tr>
<tr><td colspan="6">scribbles, non-objective art, free forms, study of attitudes of line</td></tr>
<tr><td colspan="6">sketching ideas for further development of block prints, watercolors, tempera paintings, sculpture, other media</td></tr>
<tr><td colspan="6">montage: assembling interesting compositions with paper cut from magazines</td></tr>
<tr><td colspan="2"></td><td colspan="4">scratch board</td></tr>
<tr><td colspan="3">cartoons</td><td colspan="3">caricatures</td></tr>
<tr><td colspan="3">chalk</td><td colspan="3">pastels</td></tr>
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<table>
<tr><td colspan="6">tempera paint—string, sponge, brayer painting, monoprints</td></tr>
<tr><td colspan="6">watercolor—wet on wet, dry brush, oriental brush work, direct painting, watercolor and ink</td></tr>
<tr><td colspan="4"></td><td colspan="2">introduction of oils and acrylics</td></tr>
<tr><td colspan="2">rubbings</td><td colspan="4">collage</td></tr>
<tr><td colspan="4">landscapes and still life, painting to music</td><td colspan="2">portraits</td></tr>
</table>

progression chart

art form	studies	grade 7
printmaking	art forms abstract art non-objective art	monoprints with tempe prints, combs, odds and
		rubbings
	history of prints	stencils
	examples of good prints	
sculpture	historic and contemporary great masters non-objective abstract junk sculpture	modeling clay, sawdust, a
		paper, soap, wax, clay
		c
		paper mobiles, wire
ceramics	art forms abstract non-objective realistic	pottery: pinch pots, coil,
		decoration methods: inc glazes
	ceramic sculpture ceramicists	ceramic sculpture: additiv
		ceramic jewelry: slab meth

exploration

grade 7	grade 8	grade 9
monoprints with tempera-mineral oil, ink, finger paint, relief prints, eraser prints, combs, odds and ends		
rubbings	linoleum blocks (one color)	two color linoleum blocks
stencils	silk screen with stencil method	two color stencil
		etching in celluloid

d prints

emporary

modeling clay, sawdust, asbestos, cement, papier mache, wire		
carving soap, wax, wood		
paper, soap, wax, clay	clay, wax, paper, sawdust, wheat paste	clay, sawdust, plaster-vermiculite, sand block, salt block
constructions, mobiles, stabiles		
paper mobiles, wire	wood constructions	stabiles

pottery: pinch pots, coil, slab methods
decoration methods: incising, embossing, glazing with engobes, commercial glazes
ceramic sculpture: additive method, substractive method, slab method
ceramic jewelry: slab method, free forming

e

art form	studies	grade 7
fine crafts	non-objective abstract realistic forms	puppets a
		hand looms
		batik-t
	examples of good forms in the particular craft	stitchery string over cardb
	comparison of good and poor examples	
	analysis of a final unit	
environmental art	posters as a fine art artists as poster makers art forms in poster making	one word scho poster
	functional city planning	studying man-m environment
	city planners as artists	guest speakers on a
	historical and present day architecture	seeking out the ugl
	galleries museums exhibitions	trips to exhibits, pla

progression chart

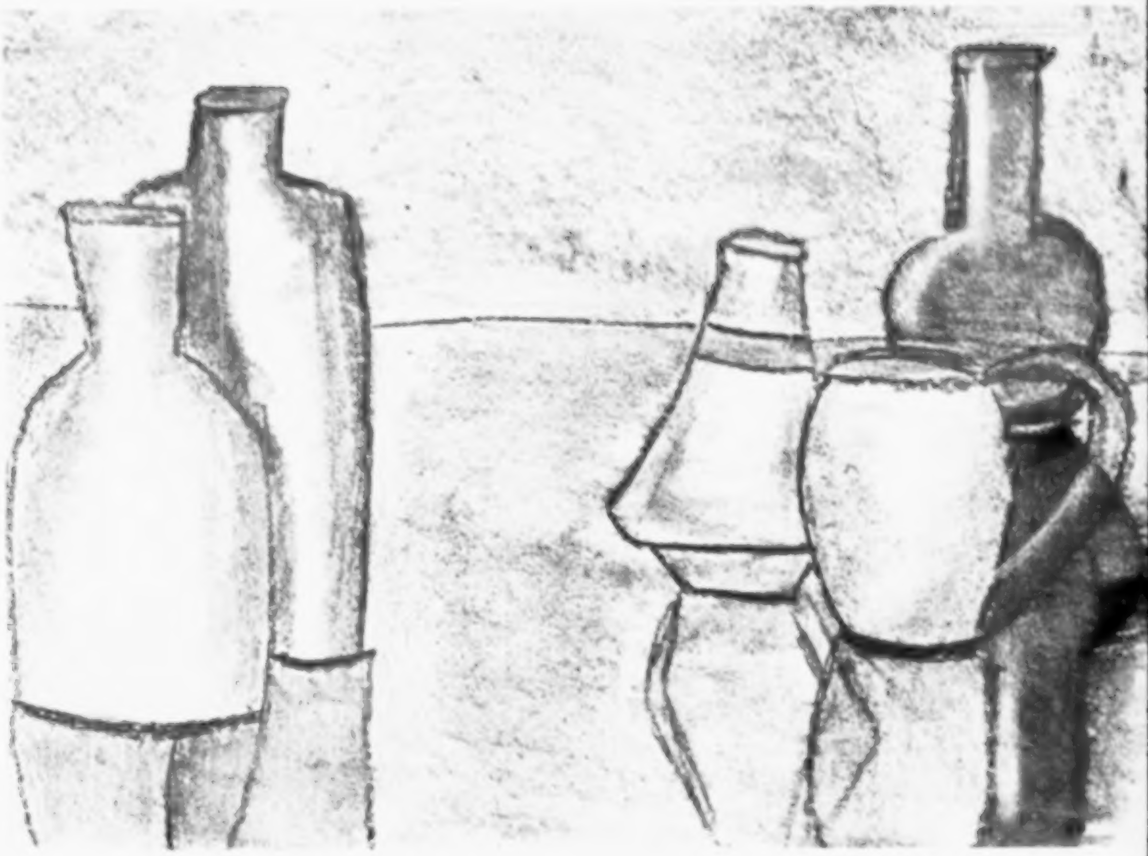
exploration

dies	grade 7	grade 8	grade 9
ctive	puppets and/or masks		string marionettes
orms	hand looms		
	batik-tie and dye		planned batik, wax block-out
s of good forms rticular craft	stitchery string over cardboard	burlap and yarn designs	hand weaving wall hangings
son of good and amples		creative leathercraft	

of a final

	grade 7	grade 8	grade 9
as a fine art s poster makers ns in poster making	one word school poster	school safety, advertising, poppy posters	advertising school events
nal city planning	studying man-made environment	perspective drawing of buildings	construction of model city
nners as artists	guest speakers on architecture, city planning, business		
cal and present hitecture	seeking out the ugly and planning for a better environment		
s ms ions	trips to exhibits, planning school exhibits		

art activities



rawing

als

apply the elements of art to the drawn form

be learned

- election of forms to be used in composition
- evelopment of skills in the use of tools selected (ink, pen, sticks, pencils, charcoal)
- nalysis and observation
- ow to draw solid forms and use them in design
- xperimentation with the use of tools and a variety of strokes
- iscussion of value as an element in art
- asic forms in art
- erspective
- reliminary sketches
- otes from visual sources—sketches of objects
- xamples from other sources

applications and variations

- Broadstroke drawing with chalk or crayon
- Scratchboard (etching)
- Bleach drawing
- Pencil drawing
- Pen and ink
- White chalk on black
- Op art experiments
- Figure drawing
- Contour drawing

painting

goal

To apply the elements of color, space, form, texture to an expressive, communicative composition

to be learned

Various methods of using paints
Effects of mixing colors
Color theory
How to handle materials used in painting
Paint as a medium of expression and impression, with discussion of many artists' work, using books, films, and slides
Observation of the styles of other artists
Painting may be non-representational or representational

notebook

Practice with and observations about mixing color
Notes on materials to be used
Notes on visual materials
Notes on artists
Examples collected

applications and variations

Non-representational painting
Illustrative designs
Illustrative (objective) painting
Accidental happenings in paint
Brayer painting
Finger painting

resources

Film, "What is a
Books: Bethers,
Clark, *Landscape*
Olson, *Water Col*
Slides and prints
Understanding Ar

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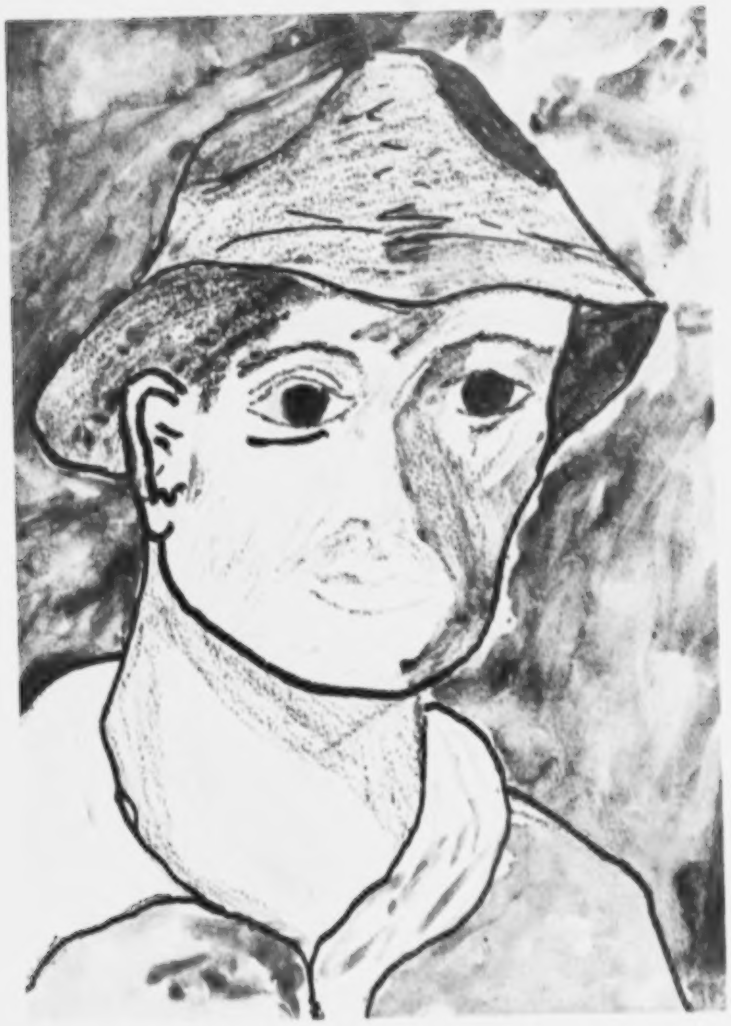
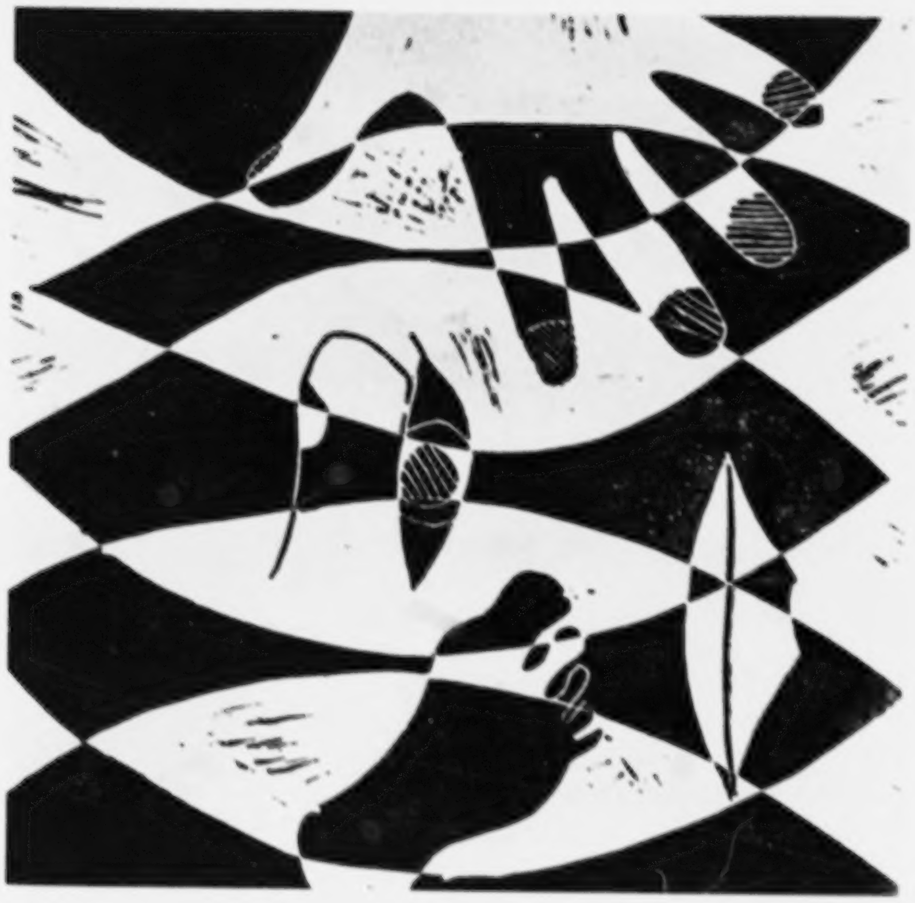


resources

Film, "What is a Painting?"
Books: Bethers, Ray, *How to Find Your Own Style in Painting*
Clark, *Landscape Painting*
Olson, *Water Color Made Easy*
Slides and prints of artists' work
Understanding Art Series, "Impressionism, Expressionism," "Cubism"



goal

The applicati
form of a

to be learned

History of pri
Use of art ele
Qualities of g
Use of value a
Advantages ar

notebook

Methods and
Examples of p
Sketches mad

applications a

Linoleum bloc
Wood cuts
Potato prints
Inner tube pri
Gadget prints
Silk screen pri
Stencils
Rubbings

resources

Frankenfield, H
Eisenberg, Jame

printmaking

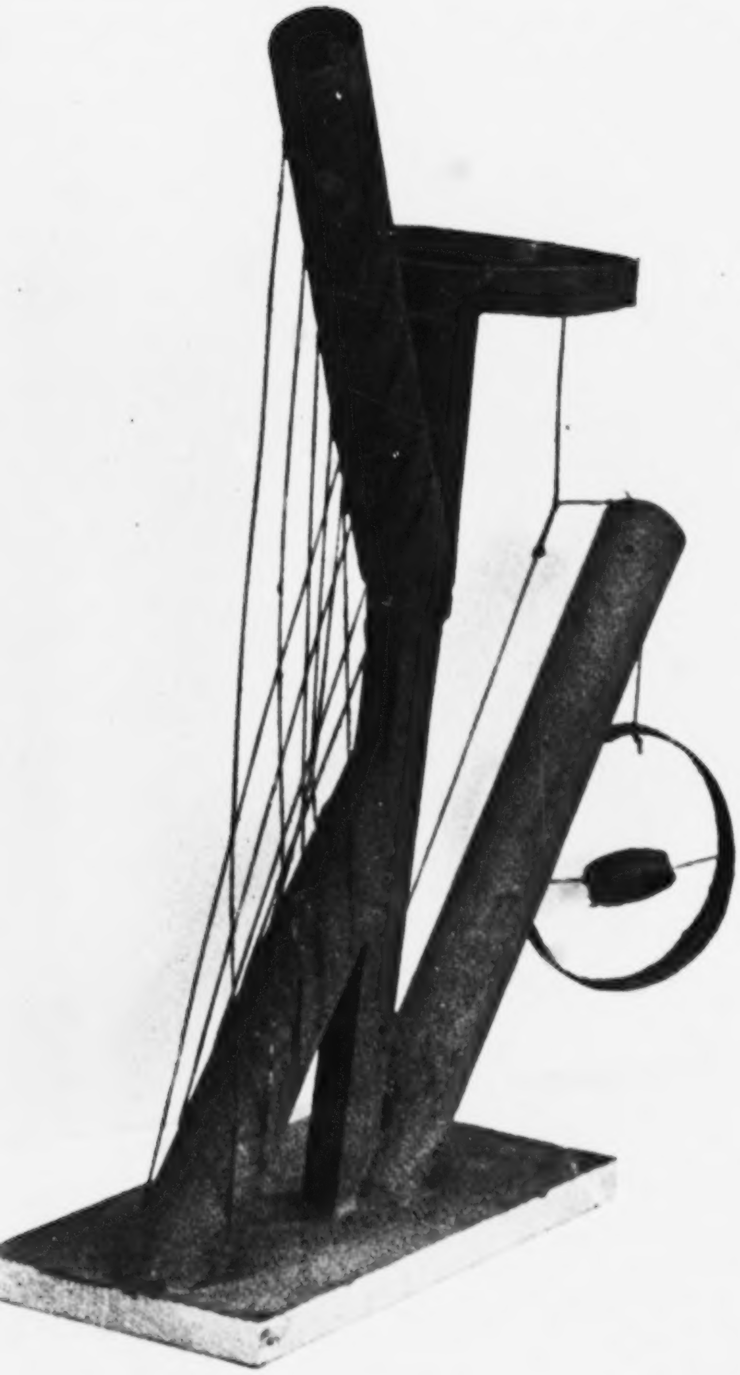
goal
The application of art problems and elements to the printed form of art

to be learned
- History of printmaking, its forms and artists
- Use of art elements in printmaking
- Qualities of good prints
- Use of value and color in prints
- Advantages and limitations of prints

notebook
- Methods and tools of printmaking
- Examples of prints found by the student
- Sketches made as plans

applications and variations
- Linoleum block prints
- Wood cuts
- Potato prints
- Inner tube prints
- Gadget prints
- Silk screen prints
- Stencils
- Rubbings

resources
Frankenfield, Henry, *Block Printing with Linoleum*
Eisenberg, James and Kafka, Francis, *Silk Screen Painting.*



sculpture

goal
To apply the elements of art to three-dimensional form

to be learned
- Brief history of sculpture, through films and slides
- Characteristics of three-dimensional forms
- Methods of sculpting and constructing
- Application of the elements and principles of art
- The use of form and space in three-dimensional construction

notebook
- Examples of types of three-dimensional constructions
- Study of well-known sculptors
- Preliminary sketches and directions
- Discussions of problems and limitations

applications and variations
Clay, plaster, papier-mache, scrap materials such as paper tube
scrap metal, copper tubing

ceramics

goal

To use the fundamental elements and principles of art in the production of ceramic art forms

to be learned

Ceramics is as much an art form as painting

The function of the ceramic piece must be considered in its construction

Ceramic pieces have their unique problems within the framework of art principles

notebook

Examples of well-crafted and designed objects

Notes on techniques to be used

Sketches on objects student plans to make

applications and variations

Pots or figures made by the pinch method

Containers or free-forms made by slab or coil method

Objects made by subtractive method

resources

Kenny, John B., *Ceramics Design*

Rottger, Ernst, *Creative Clay Design*

fine crafts

goal

To apply the elements and principles of art to the production of fine crafts

to be learned

- Judgment of art pieces
- Techniques of chosen craft
- Reinforcement of art principles as applicable to crafts

notebook

- Examples of beautiful crafts
- Techniques and materials needed
- Preliminary sketches

applications and variations

- Puppets and/or masks
- String marionettes
- Weaving, hand looms, over cardboard, free hanging
- Batik, tie and dye
- Planned batik, wax block-out
- Stitchery
- Burlap and yarn designs
- Wall hangings
- Creative leathercraft

resources

Mosely, Johnson, Koe
Guild, Vera P., *Creati*
Karasz, Mariska, *Adv*
Harting, Rolf, *Creativ*
Krevitsky, Nik, *Batik*.
Rainey, Sarita R., *Wea*
Argiro, Larry, *Mosaic*
Laury, Jean Ray, *App*

resources

Mosely, Johnson, Koenig, *Crafts Design*
Guild, Vera P., *Creative Use of Stitches*
Karasz, Mariska, *Adventures in Stitches*
Harting, Rolf, *Creative Textile Design*
Krevitsky, Nik, *Batik, Art and Crafts*
Rainey, Sarita R., *Weaving Without a Loom*
Argiro, Larry, *Mosaic Art Today*
Laury, Jean Ray, *Applique Stitchery*

art activities

environmental art

goal

To practice the application of the elements of art in a form used as a means of communication

to be learned

Review of art elements

The power of simplicity

Choosing materials for the greatest impact

Arrangement of space and forms, emphasizing that space is as important as form

notebook

Qualities of good posters

Examples of letters and spacing

Textures that might be helpful

Examples of good posters

Plans

applications and variations

Descriptive lettering

Make a word look like it sounds

School service poster

Community service posters

Illuminated lettering

resource

Bregeleisen, Jacob, *Poster Design*

POST
PO
Billy

environmental art

goal

To become aware of the vast art resources in the environment and of the principles of art used or ignored

to be learned

The architecture of one's own community
Critical judgment of styles
Ways to improve our city
Why and how our artists work
Local talents

notebook

History of architecture
Notes on guest speakers
Examples of architecture in our city
Sketches of areas one might improve

resources

City planner
Visits from local architects
Trips to galleries and art shows
Field trips to local buildings
Audio-visual materials on art and environment

art activities

onment

line

goal

To study the interpretive quality of line

to be learned

Lines may be expressive in many ways
Some artists work with lines alone
Art may be without a subject and be beautiful
Line is a basic tool employed by artists to express an esthetic experience
Lines may be an edge of an object which may in turn be expressive

notebook

Experiments with many types of lines using a variety of tools
Examples of different types of lines showing emotions

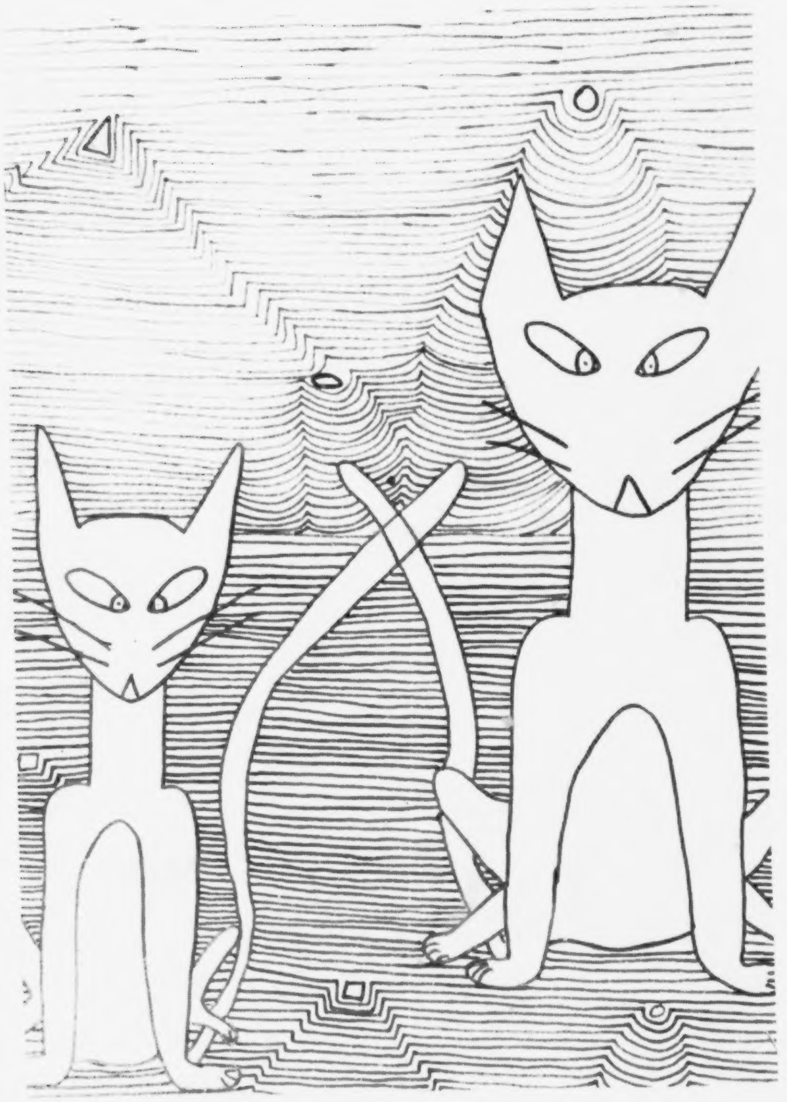
applications and variations

Cut paper "lines" used to express an emotion
Drawn or painted lines expressing emotion or an attitude
Repeated lines such as trees or ocean waves suggesting violence or playfulness
Non-representational art forms

resources

Paintings or slides showing the work of artists and other students
Landscapes and seascapes
Elements of Design (film strip), Encyclopedia Britannica films
Law, Watrins, *Language of Design*

art elements and principles



shape

goal

To apply shape and texture to abstract forms through the use of a given medium

to be learned

- Shape is two-dimensional and has a flat appearance
- Line, shape and texture are art tools
- The term "abstract" as it applies to art
- The promise and limitation of materials used
- An idea of the use of balance, emphasis, continuity and harmony in art
- How to decide on color selection if color is used

notebook

- Instructions; definitions; notes on discussion and film
- Examples of free form, geometric form
- Examples of textures

applications and variations

- Cut paper showing either highlights or shadows of a photo
- Tissue paper collage
- Fabric collage
- Chalk—monochromatic color or related color schemes
- Paint
- Posters
- Lettering

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volume

goal
To make the student aware that volume is a shape which takes on three-dimensional mass

to be learned
Volume may be actual or illusionary
Value as an illusionary tool
Shading as an illusionary tool

notebook
Notes on perspective
Examples of illusion created by drawing of solid geometric forms
Sketches of non-objective or objective forms

(There is a tendency for students to work from only one side, neglecting the others. This may be pointed out by feeling and observing three-dimensional objects.)

applications and variations
Drawings and paintings designed to emphasize volume
3-D constructions
Carving
Modeling
Ceramics

color

goal

To use color in the application of art principles and elements

to be learned

Color is visible because light reflects from objects
Moods are affected by color
Color has powerful effects on other elements of design, and must be chosen carefully
Skill in color mixing through the understanding of the qualities of color

notebook

Information on hue, value, intensity (refer to page 7)
Discussion of warm and cool qualities of color
Notes on color schemes: analogous, monochromatic, complementary, single, double, triple, triad
Color wheel showing primary colors, secondary colors, intermediate colors, and color schemes
Examples of accidental minglings of color
Overlapping of color (watercolor or tissue paper)

It should be emphasized that color may be studied alone to clarify its parts, but that then it should be related to all art problems

applications and variations

Experiment with color values and intensities
Experiment with color in non-objective compositions to express moods

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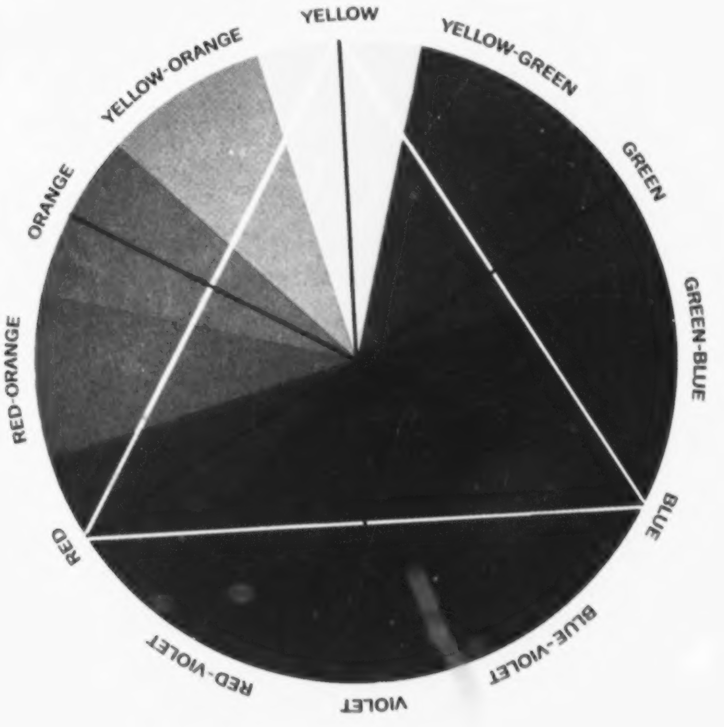
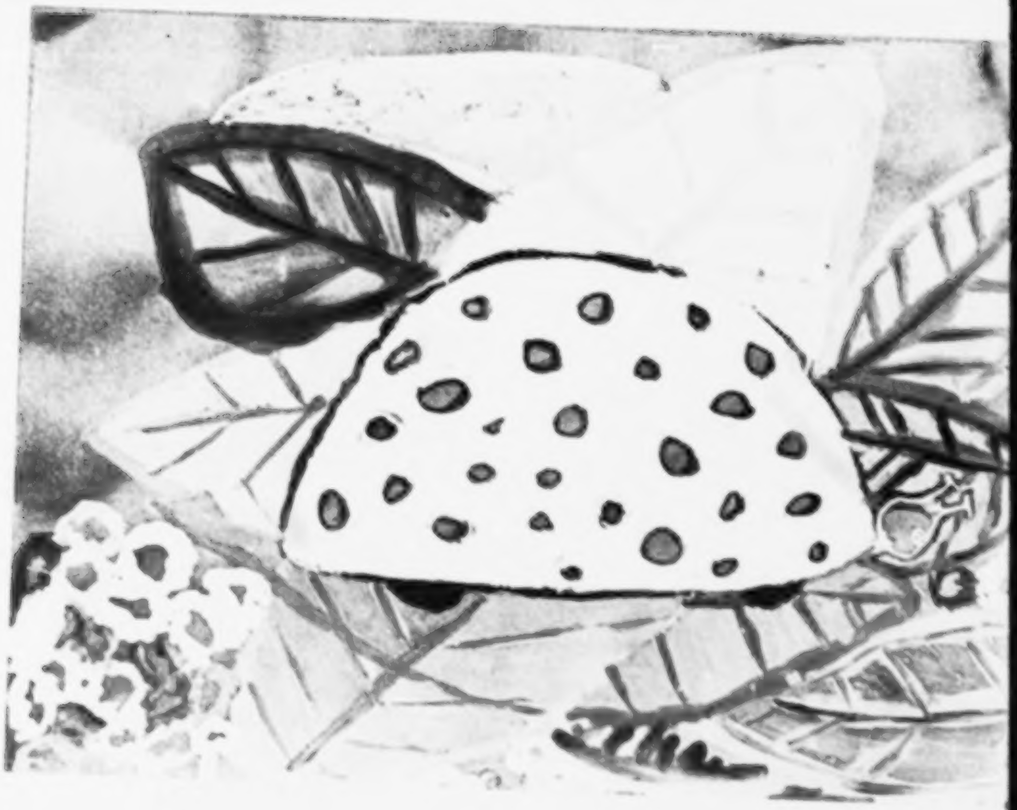
studied alone to
related to all art

ositions to express

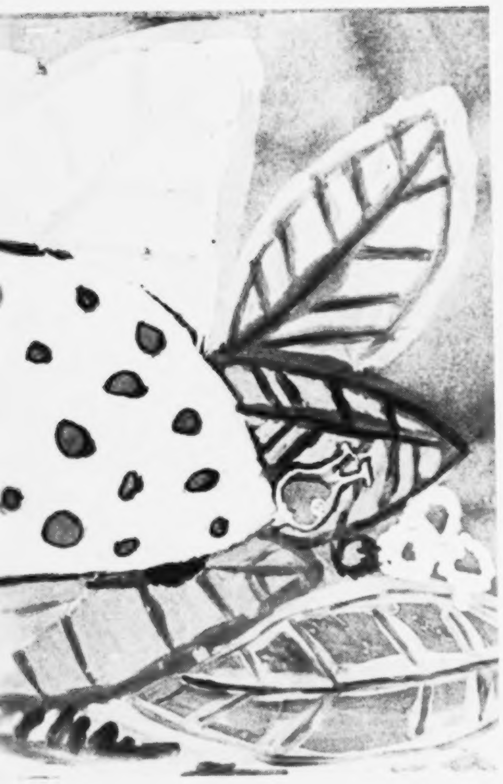
- Study great artists to observe their use of color
- Experiment to show that colors produce opposite-color after-images
- Try results of accidental minglings of colors
- Use films, film-strips, reproductions and other visual aids in teaching understanding of color
- Examine good and bad uses of color in contemporary life


YELLOW
YELLOW-GREEN
GREEN
GREEN-BLUE
BLUE
BLUE-VIOLET
VIOLET
RED-VIOLET
RED
RED-ORANGE
ORANGE
YELLOW-ORANGE

art elements



texture



goal

To understand and apply texture variation to naturalistic and abstract forms, re-emphasizing the elements of line, shape, color, and value

to be learned

How to secure illusionary texture by the use of lines

All surfaces have texture

Illusionary texture may be created by value

Texture should not be "applied" but should be an integral quality in the design

notebook

Examples of natural textures

Exercises in producing visual texture

Examples of reproduced textures

applications and variations

Drawings of natural objects

Non-objective compositions experimenting with texture

Collages

Rubbings

Painting of still-life

Op-art

Use of texture in three-dimensional sculpture and constructions

space

goal

To apply the elements of shape and space to drawings, paintings, moving constructions (mobiles), flat and three dimensional designs

to be learned

Shape and space must be considered in design
Balance should be planned with care
Methods of construction and meaning of mobiles
Negative and "claimed" space are as important as positive spac in designing

notebook

Experimental sketches planning use of positive, negative, an claimed space
Sketches of possible mobiles or three-dimensional construction
Notes on construction

resources

Hughes, Toni, *How to Make Shapes in Space*
Lynch, John, *How to Make Mobiles*
Films: Calder, Alexander, *Sculpture and Construction*
Discovering Space

t principles

alance

oal

o become aware of the importance of balance in all design

o be learned

alance is the result of equal attraction or opposition

alance may be formal or informal

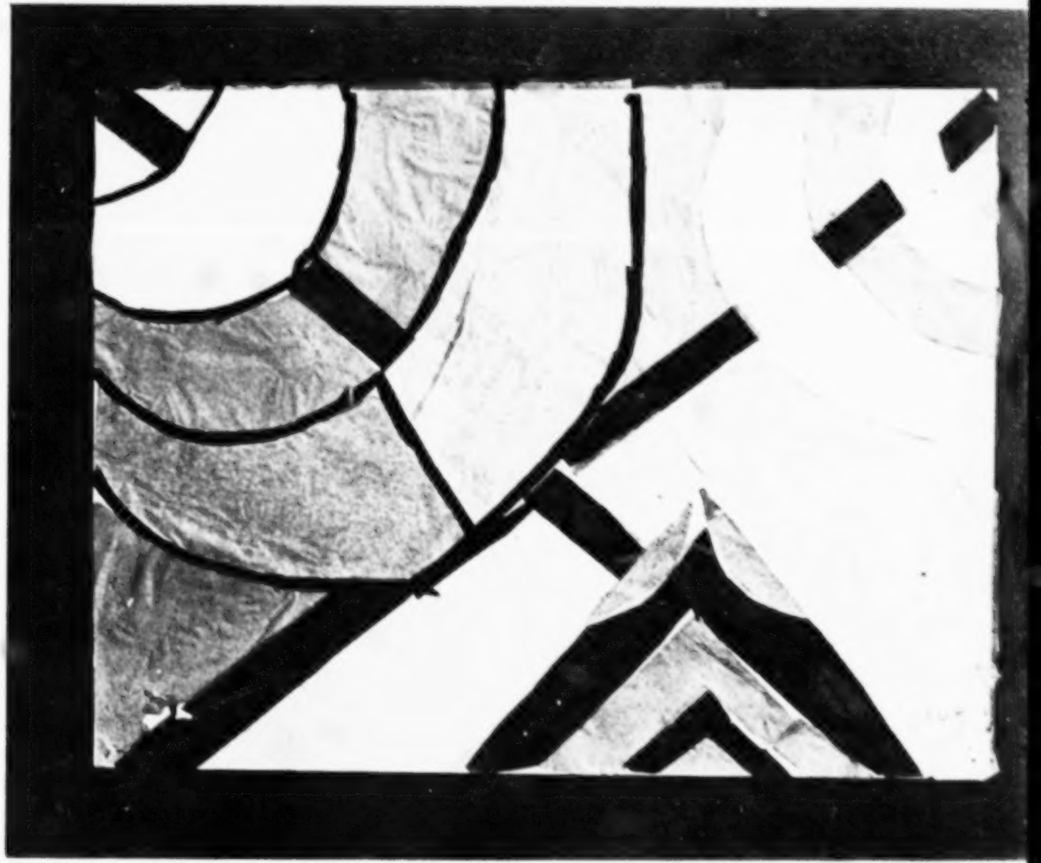
isual elements in a design exert different forces on the eye.

small area of brilliant color may balance a large neutral color area

otebook

ake sketches showing formal and informal balance

xperiment with color sketches to achieve balance



applications and variations

Cut-paper positive and negative designs

Cut-paper black and white forms and spaces

Masks—cut folded forms

Non-representational explorations with paint, tissue paper, pencil, ink

Designs of cut colored paper or paint showing balance of large dull areas of color and small intense areas of color

continuity

goal

To understand the use of continuity in composition and design, and how to use rhythm as a tool in design

to be learned

Continuity is developed through the use of rhythm and repetition with variety

Rhythm can be observed in the regular recurrence of a sequence

Movement in a composition gives vitality to its being

Rhythm is a means of expression which artists use to create a sense of movement in the eye of the beholder

notebook

Make small sketches showing the principles of rhythm in composition

Make explanations and notes concerning rhythm

applications and variations

Examples of op art made by the repetition of lines and shapes, in black and white or in color

Paint or draw dancing figures repeating lines and forms to show movement

Draw or paint to music making a design from the rhythm

Enlarge one section, using the dominant pattern of the rhythm

Observe the work of artists for this element

Arrangements of representational or non-representational forms for repetition of objects, colors, shapes

art principles

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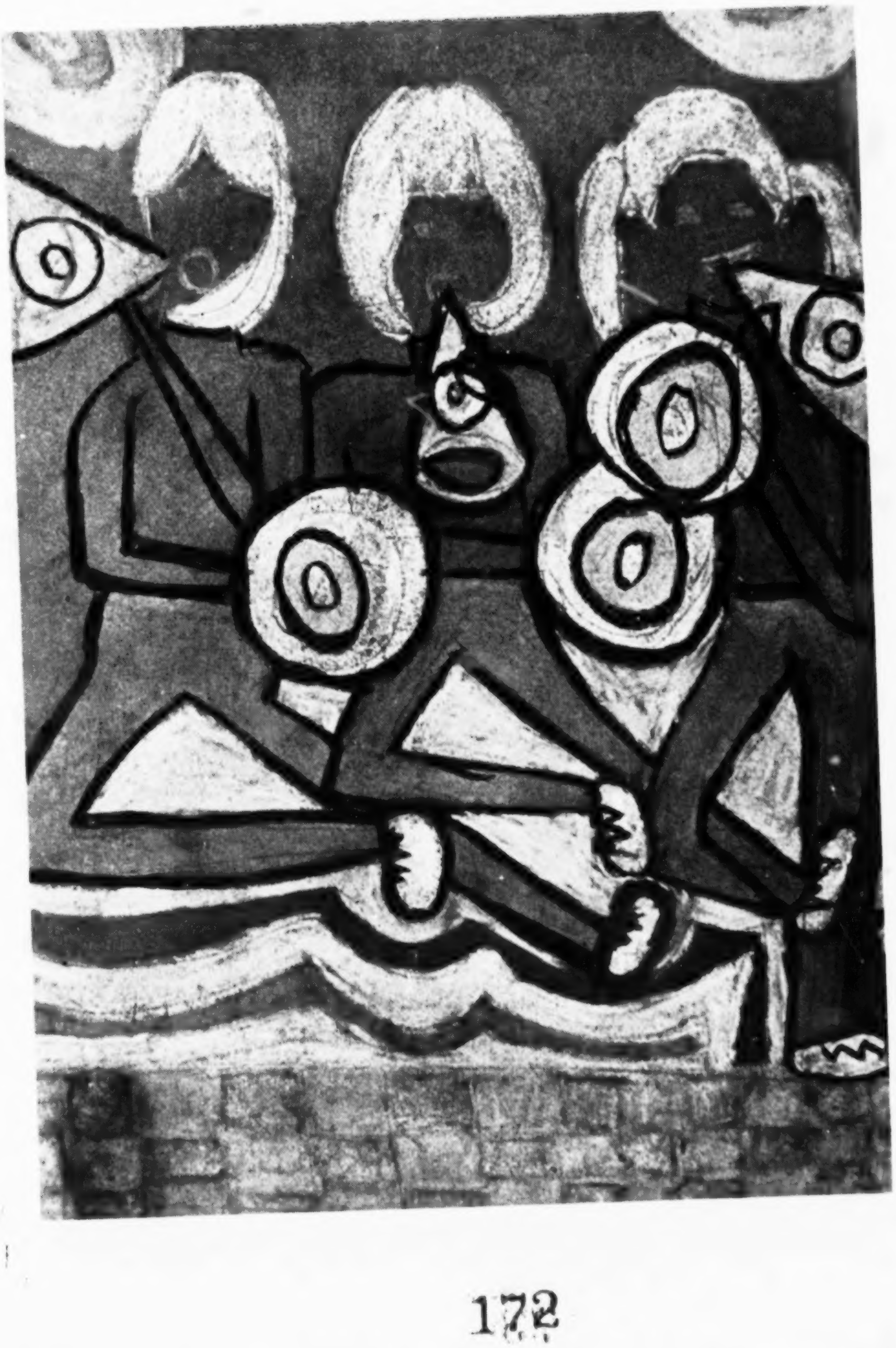

emphasis

goal

To learn the importance of contrast and variety to total design

to be learned

Contrast is the sharp note which sets off and emphasizes parts of a design

Variety relieves monotony or sameness

Small amounts of contrast lead the eye from one part of the composition to another

notebook

Sketches showing that contrast and dominance, if not overdone, add interest and emphasis

Small sketches using related objects, colors, with small amounts of contrast

applications and variations

Cut paper of similar forms and colors with sharp contrast of opposing colors in smaller amounts

Painting of landscapes showing similar forms and color with sharp contrasts to add emphasis, stressing the idea that the eye will immediately pick up the contrast total design

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unity and harmony

goal

To see that all parts of a composition, working together, should create a feeling of unity and harmony

to be learned

Unity and harmony are basic to the success of a composition

All elements placed in a composition must have a reason for being and must add to the meaning

notebook

Unity and harmony must be a part of and a summation of all assignments on elements and principles of art

applications and variations

Design in cut poster or tissue paper

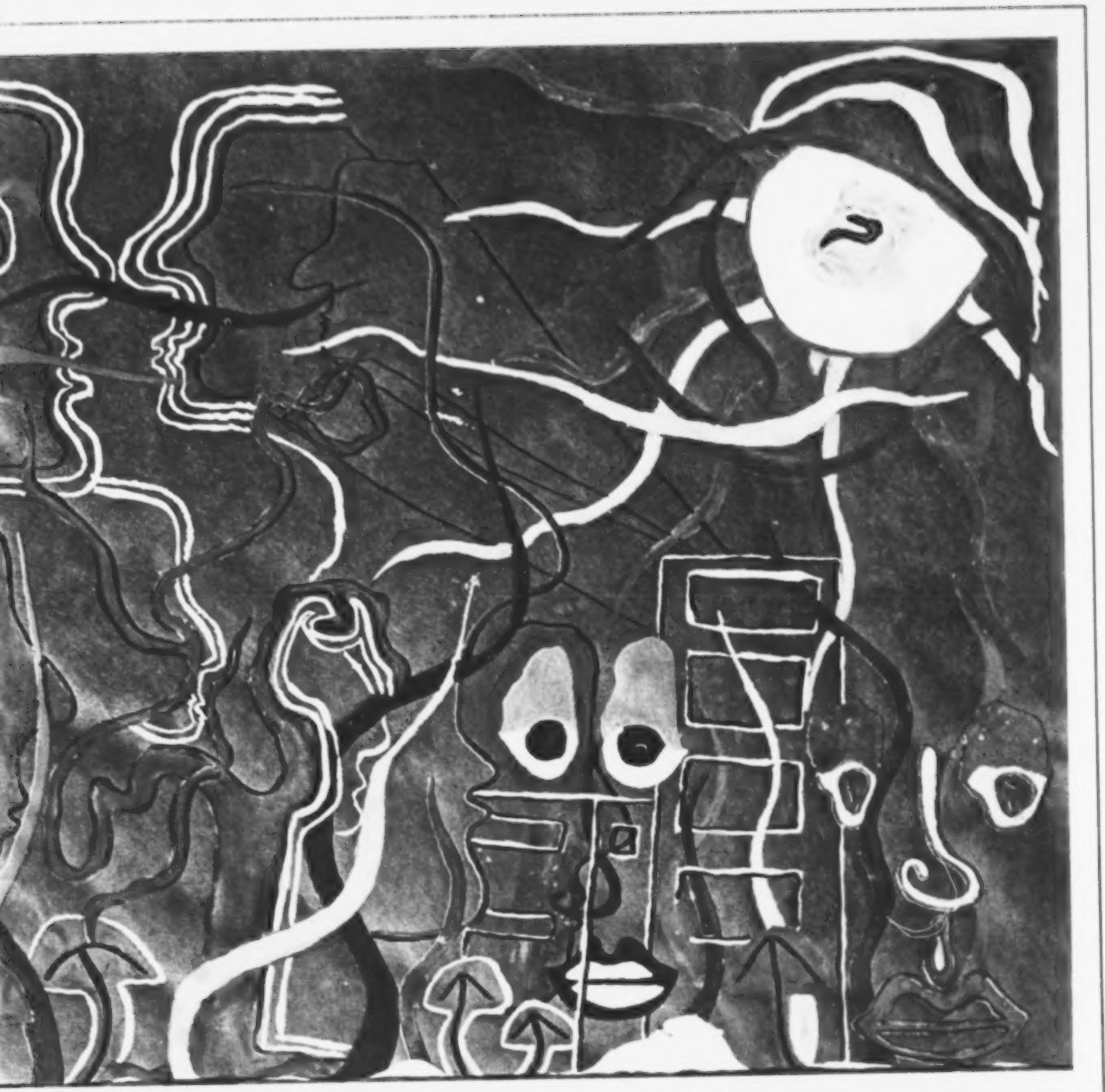
Chalk painting

Watercolor or tempera painting

Collages made from colors and textures cut from magazines

"face to face with reality"

the senior



the senior high art program

The secondary art program develops skills in using materials and perception to produce personal expressions of art, to study works of art, to evaluate and criticize with discernment, and to become sensitive to qualities of design in the environment. Experiences should have quality and depth rather than extreme variety. The program must be carefully planned to meet the needs and desires of particular groups of students, and for this reason this guide makes no attempt to propose a set curriculum. Most students will not be either professional or amateur practicing artists when they leave school, and their training should help them become intelligent consumers, able to make discriminating choices.

Students should develop appreciation for art products from cave drawings to the most experimental art of today. Appreciation must be interwoven throughout the entire art course. An understanding of the development of different styles and the place of the artist in his own time and culture will assist the student in his developing products. This kind of understanding is not gained by memorizing a list of artists and dates.

Each art teacher must approach his art program individually with a creative and open-minded point of view, and in doing so

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his art program individually
point of view, and in doing so

should avoid gearing his plans only to his own personal preferences. Creative growth of the individual student in his own direction must be the primary concern. The teacher's approach should be one of direction, not dictation.

The role of the art teacher is to inform, instruct, direct; to evaluate art history, and to encourage appreciation of both past and present art in order to stimulate creative growth in his students. He should instill in his students self-discipline, self-respect, and respect for the projects of others, for tools, equipment, and the art room. Each student should be taught how to evaluate his own and others' work, and the importance of creative, original ideas.

Art periods of at least 60 minutes are desirable. Less than 45 minutes does not provide time for studio-type activities. If periods are shorter, double periods may be necessary to provide sufficient time. Class size should be no larger than 25 and never should exceed the number for which facilities are available. The best practice in art calls for individualized instruction, and the size of the class should permit effective teacher-pupil relationships.

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theory and practice

	elements	*principles*	*purpose*
design	line form color space texture	balance continuity emphasis	form fol variety i

a sample course of study

The following outline is one used by a Wyoming high school art teacher. This is a general guide for Art I, II and III. It is stressed, however, that the individual teacher should develop his own concept of how and when to present particular material so as to maintain the creative level and interest of his students. The materials should be presented in a variety of ways, and reviewed again and again during the high school years.

theory and practice

principles	*purpose*	*practical problems*
balance	form follows function	simple geometric shapes
continuity	variety in unity	line
emphasis		form
		color
		3-D space
		2-D space
		texture
		all elements combined
		individual problems

theory and practic

drawing	*introductions* geometric shapes perspective one point interior exterior two point interior exterior the circle proportion	*tonality* the value scale simple shapes an landscape interior scene still-life animals
color	*introductions* the color wheel the value scale neutralized scale	*media* watercolor acrylics dye tempera oil pastel crayon colored pencil mixed

a sample course of study

heory and practice

tonality
- the value scale
- simple shapes and forms
- landscape
- interior scene
- still-life
- animals

the human figure
- general proportions
- portrait
- self portrait
- the full figure
- blind contour (continuous line)
- quick sketches

media
- watercolor
- acrylics
- dye
- tempera
- oil
- pastel
- crayon
- colored pencil
- mixed

problems
- landscape
- still life
- the human figure
- interiors

a sample course of study

theory and practice

sculpture	*introductions* basic form construction free form animal form modeling carving human form natural abstracted		*media* clay stone wood plaster
ceramics	*introductions* preparing clay working clay glazes the kiln		*media* clay
individual problems	*graphics* silk screen etching dry point block printing engraving	*cartooning*	*wildlife study*

theory and practice

media
clay
stone
wood
plaster

media
clay

problems
pinch-pot
coil-pot
slab method
throwing on the wheel
glazing

cartooning

wildlife study

lettering
gothic
roman
text

crafts
jewelry
leather work
copper enameling
copper tooling
tile work

theory and practice

art appreciation and art history

historical backgrounds
political
economic
social
religious

a sample course of study

y and practice

ical backgrounds
cal
mic

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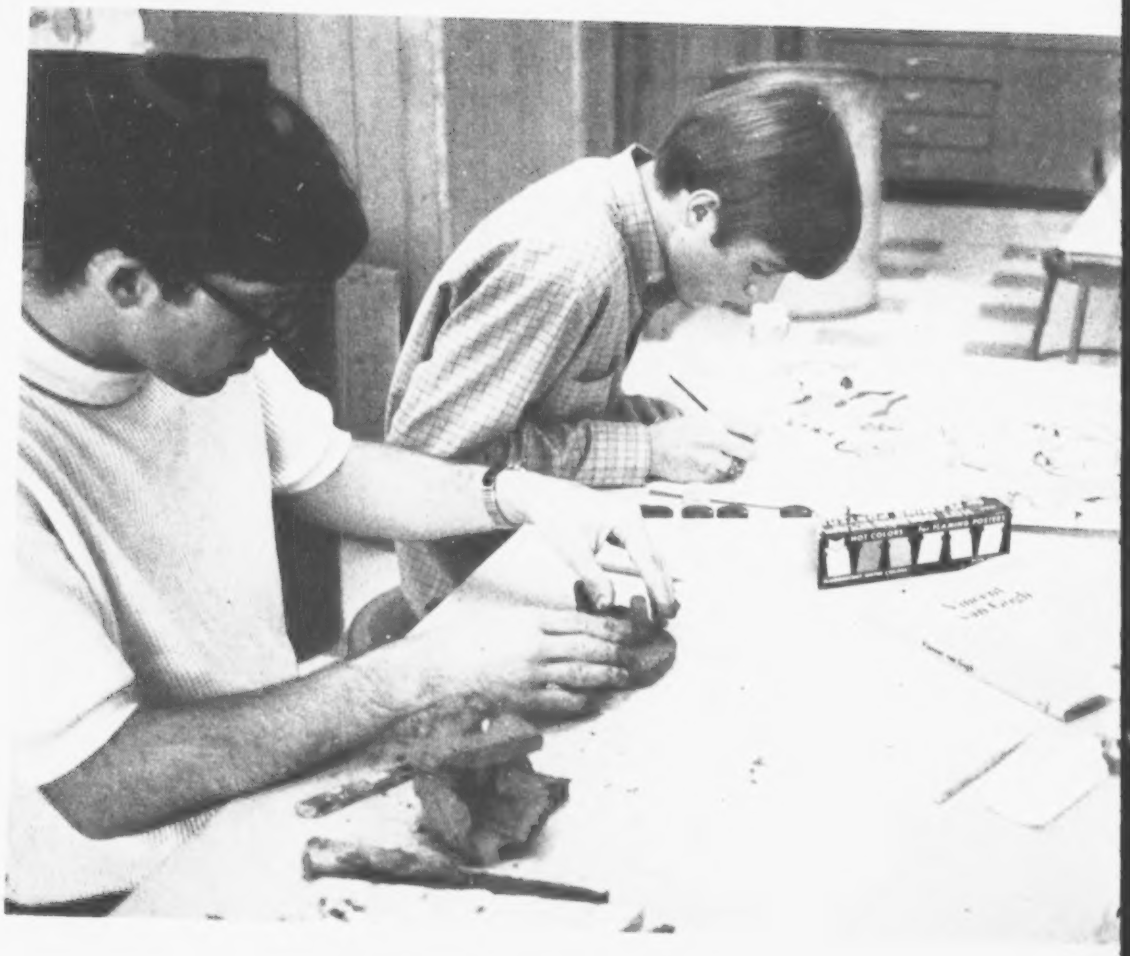
periods
prehistoric
egyptian
greek
etruscan
roman
early christian
medieval
asian
romanesque
gothic
renaissance
classicism
romanticism
realism
impressionism
post-impressionism
art in the twentieth century



The advanced art program should be a broad and highly creative one and should provide a variety of experiences in design, organization, and communication. This course challenges the individual in terms of personal needs.

The advanced art courses continue in a broader manner the general art education started in basic art courses with more specialized work to meet the needs of pupils. These courses are designed to provide pupils with art activities that will give them

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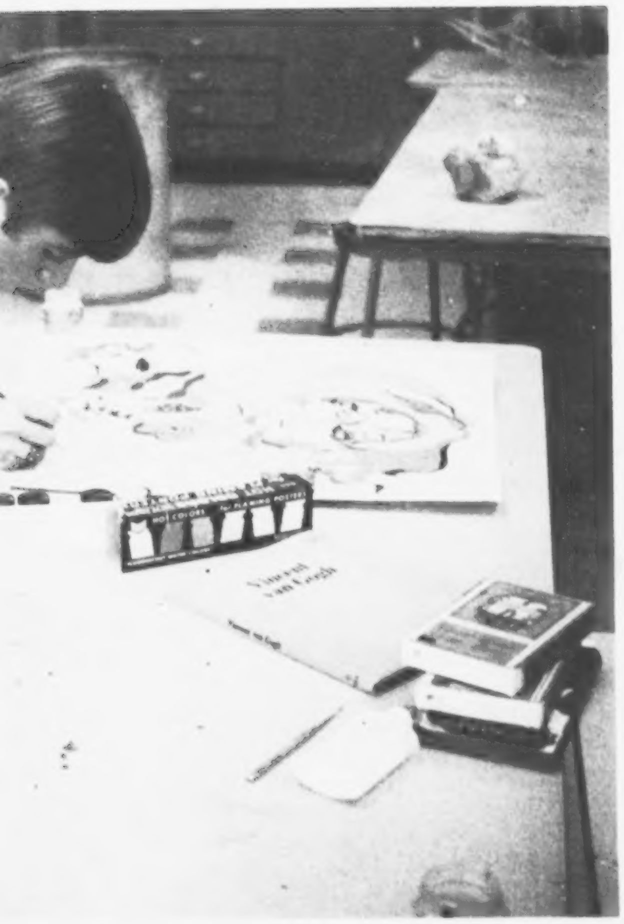

advanced art

highly creative
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experience, and knowledge of the various art media, enabling them to make intelligent choices for themselves when they are ready for specialization in art school. Art appreciation and art history for establishing good taste are important characteristics of this program. Here it is possible for students to find their strong points and weaknesses, their likes and dislikes. In these courses pupils are given opportunities to explore the many vocational and recreational possibilities that art offers.

The main areas of art activity covered in this section are:

drawing
The process of portraying an object, an idea or a feeling with lines, shading, and texture in one or more colors. Drawing may be executed with pencil, charcoal, pen and ink, crayon or brush.

painting
The application of a pigment to a surface in order to secure an effect involving form and color. Paint may be watercolors, tempera, acrylics, or oils; while paint surfaces include such materials as paper, canvas, wood or plaster.

printing
The stamping or impressing of a design upon a surface by any one of various methods. The design to be printed may be cut into anything from vegetables, erasers, linoleum, or wood blocks, to metal.

art activities

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be watercolors,
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a surface by any
nted may be cut
oleum, or wood

constructing
The combination of one or more three-dimensional materials in the evolution of space design, such as models, mosaics, mobiles, jewelry, and sculpture.

forming
The fashioning of three-dimensional design in relief or in the round. This includes modeling and sculpture in such media as clay, plaster, paper, papier mache, wood, wire and metal.

Manipulation activities cannot be separated from emotional and intellectual activities in art classes, and these, common to many aspects of general education, may include:

imagining
experimenting
discovering
exploring

solving
planning
inventing

comparing
selecting
arranging
composing

two dimensional art

drawing

Drawing is the placement of a mark or marks on a two-dimensional surface. It expresses the artist's reaction to what he sees, feels, or comprehends at a particular time; his choice of medium influences the quality and character of his expression.

Drawing is learning to see in terms of space, value, line, and form as they relate to objects. From this is developed a personal means of expression or an attempt at communication of the relationships of the visual elements that are significant to the artist. These may be anything from very realistic identifiable objects all the way to non-objective abstraction. The resulting visual relationships are most important.

Perspective drawing. The illusion of three-dimensional objects on a two-dimensional surface, and the mechanical means of representing these objects as they appear to the eye.

Gesture drawing. Line drawings which explore the total form, the concern being to show what is happening or about to happen in a rapid, loose way rather than with details.

Contour drawing. Study of the edges of forms, and how these edges describe those forms to give a sense of volume.

Mass drawing. Shows mass and shape of solid forms, using the side of the crayon or chalk to develop areas of tone or color.

Through drawing, one can learn to observe and analyze objects, situations and ideas.

For knowledge and inspiration, the student needs an understanding and appreciation of drawings of artists past and present.

painting

Painting is the process of applying pigment to a surface. It is based upon the elements and principles of design, and their abstract and symbolic usage as determined by the characteristics of the materials used.

Paints are made by suspending pigment in a liquid or soluble medium.

Experience with painting media and techniques of rendering should develop the abilities to:

understand the qualities of line and color to interpret
    mood, ideas, and situations

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- perceive and portray the physical structure of nature
- depict form and spatial relationship
- develop a greater freedom of self-expression
- appreciate the creative expression of others
- know the possibilities and limitations of tools and materials and to use them effectively

tempera

Tempera is a versatile painting medium. Its smooth, creamy texture can be used to cover small and large areas evenly and completely in one application. The colors dry to a velvety mat finish. Over-painting of layers may be done with little danger of flaking.

Tints, tones, and shades of every hue may be mixed in containers before application, or they may be mixed on the painting surface by dipping the brush into two or more colors before application. The first method produces a flat, poster-like quality; the second simulates the variation and richness of a casein or oil painting.

Heavy watercolor paper or illustration board provides the best painting surface. Tempera may be used on papers of smooth or rough texture.

casein

Casein is a paint containing a milk base binder. Similar to tempera in application, it is easier to use in obtaining color variation and in building in impastos.

transparent watercolor

Transparent watercolor is effective for careful, concise renderings, but a broad, free approach gives more freshness, boldness, and expressiveness to the finished work. It is best to work with a large brush on large paper for complete freedom of use. A rough textured paper is most suitable for beginners.

The most accepted approach to watercolor painting is to paint thin washes of color one over the other, beginning with the lightest color first, until the desired tones and patterns are achieved. Allow some areas to dry thoroughly before washing over with other colors. Allow some areas to remain damp and let additional color washes blend into them. Apply the darkest tones last as shadow or accent patterns.

Highlights may be scratched into the painting with a knife, scraping through the color to allow the white of the paper to show. The white of the paper adds sparkle to the painting. Line may be added for variety and definition by using the watercolor with a small pointed brush or by using India ink with a brush or pen.

oil

When pigment is ground in linseed oil or poppy seed oil and applied with the use of turpentine, linseed oil, or varnish, it is an oil medium.

The support for oil painting is usually canvas, canvas board or masonite. There are many techniques and methods for painting with oils. One method is the direct method. The canvas may be left white or it may be given an overall undercoat of thin layers of a dark color and allowed to dry.

The earth colors are most frequently used. Paint is applied directly, mixing and blending until area or object is completely described. The painter begins with sky or background, proceeds to next area and works forward to front of picture plane, painting wet into wet until all areas and objects are finished.

polymer emulsions

Many new emulsions soluble in water make excellent painting materials; they have characteristics similar to oil or watercolor depending on how they are used. These paints are easy to handle, lend themselves to a variety of techniques, and are inexpensive. The commercial product especially prepared for artists' use is called polymer tempera. Any painting surface used for oil or watercolor may be used. The quick-drying properties of this medium make it well-suited to school use.

brushes

Art brushes will perform better and last longer if used correctly and given proper care. Keep watercolor and oil paint brushes separate. Clean the brushes thoroughly after each use. Never let the brush rest on the hair.

Brushes for use in water soluble mediums should be washed in cold water (using soap only when necessary). Straighten the hair to the natural shape of the brush before storing. Rinse brush repeatedly while in use to keep the heel free of caked paint.

Clean paint from brushes for oil painting with turpentine; then lather the brush in the palm of the hand with mild soap and water. Restore original shape of hair and bristles before storing.

Brushes used in house paint, oil, stain, enamel, or varnish should be cleaned in turpentine or a commercial solvent. For shellac, clean with alcohol. For lacquer, use lacquer thinner. Follow each of these with mild soap and water.

framing

Framing a painting is one of the most important phases in the completion and presentation of a work of art. The student should learn to display his painting to his liking in a frame designed for it. Perhaps the final critique of a painting should be withheld until it is well-framed. Students should be made aware that most exhibits and art shows require work framed or, in the case of graphics or watercolor, matted, ready to hang.

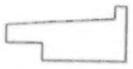
Needed materials and equipment for a class of twenty are one mitre machine, one pint white resin glue, one box 1½ inch finish nails, 160 feet drip cap, 160 feet wide lath, and 160 feet inside corner.

2-d

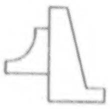
With this material, one, two, or three-piece frames can be made. Any of these moldings can be purchased in any lumber yard.

Here are four illustrations of how these materials can be glued together for a picture frame.

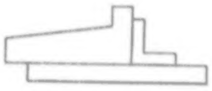
rabbet cut drip cap



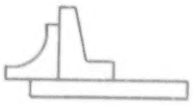
inside corner and drip can



use of all three materials



different use of all three



The finished frame may be textured with gesso modeling paste and painted in any way that seems right for the particular painting.

2-d

photographic techniques

Photographic techniques may be used in the art program without the usual equipment such as cameras, developing tanks, and contact printers or enlargers. One method is the photogram. To make a photogram an object is placed on a piece of photographic paper and exposed to a source of light. A photographically "safe" darkroom and the safe light are needed to enable the student to compose his design on the paper. After exposure from a ceiling light the paper is developed, fixed, and

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design on the paper. After
r is developed, fixed, and washed in the usual manner. The image will be negative; that is, an opaque object will appear as a white area on the paper and a transparent or translucent object will register from dark to light gray in accordance with the amount of light that reaches the paper. If fully exposed and developed, clear spaces will be rendered black. Any available objects may be used in creating a design: paper clips, string, wire coils, pencils, lace, leaves, toothpicks, are a few examples.

Another technique for the art teacher could be done witho the use of a darkroom. It could be called painting with light. piece of photographic paper is used as in the photogram. A ordinary watercolor brush is used to paint on the paper usin developer solution as a medium. Tonal gradation in black an white may be obtained by governing the time that the develope is allowed to remain in one place on the paper. A fixer solutio and the usual washing and drying methods must be used t finish the painting on the photographic paper. This projec could be helpful as a unit teaching values of black and white.

A simplified photographic curriculum that does not go into th complicated chemistry and physics of photography may b successfully taught as early as eighth grade. The following is basic course which will produce students capable of taking an producing pictures acceptable for the student newspaper.

For this course a supply room was converted to a darkroom. Equipment included two enlargers, a contact printer, three developing tanks, a dryer, and the necessary pans for developing and printing. Twelve students took the course for a twelve week period. Six worked in the dark room on alternate days while six worked on theory in the classroom.

the camera

nomenclature and operation of principal parts
  - shutter
  - diaphragm
  - lens

- film holding device
- view finder

film characteristics and development
(limit to black and white)

time and temperature
- loading the developing tank
- time and use of various developers—Eastman DK-50 is recommended as a long lasting short-time (3½ minutes) developer for classroom use
- fixing—use of rapid fixers recommended
- washing—use of hypo-clearing agent recommended to cut down on washing time

printing
contact printing
(use of larger sizes of film, 620 and 120, will facilitate handling in the dark room)
- use of the contact printer
- making a contact printer from a sheet of cardboard and a piece of glass
- time and temperature method of developing prints
- washing and drying

printing from the enlarger
- use of the enlarger
- composition by cropping
- method of developing prints after exposure is same as in contact printing

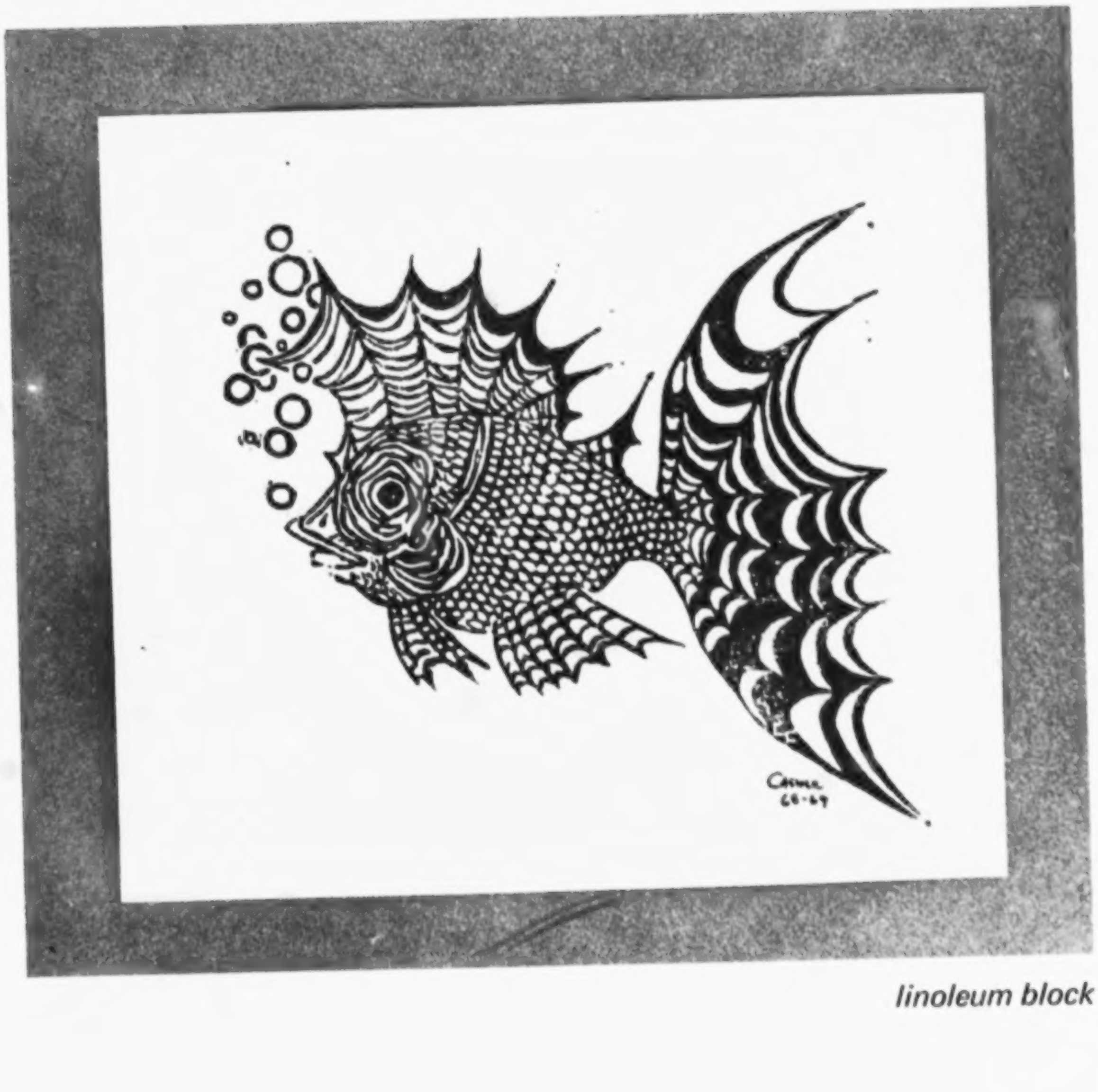
2-d

printmaking

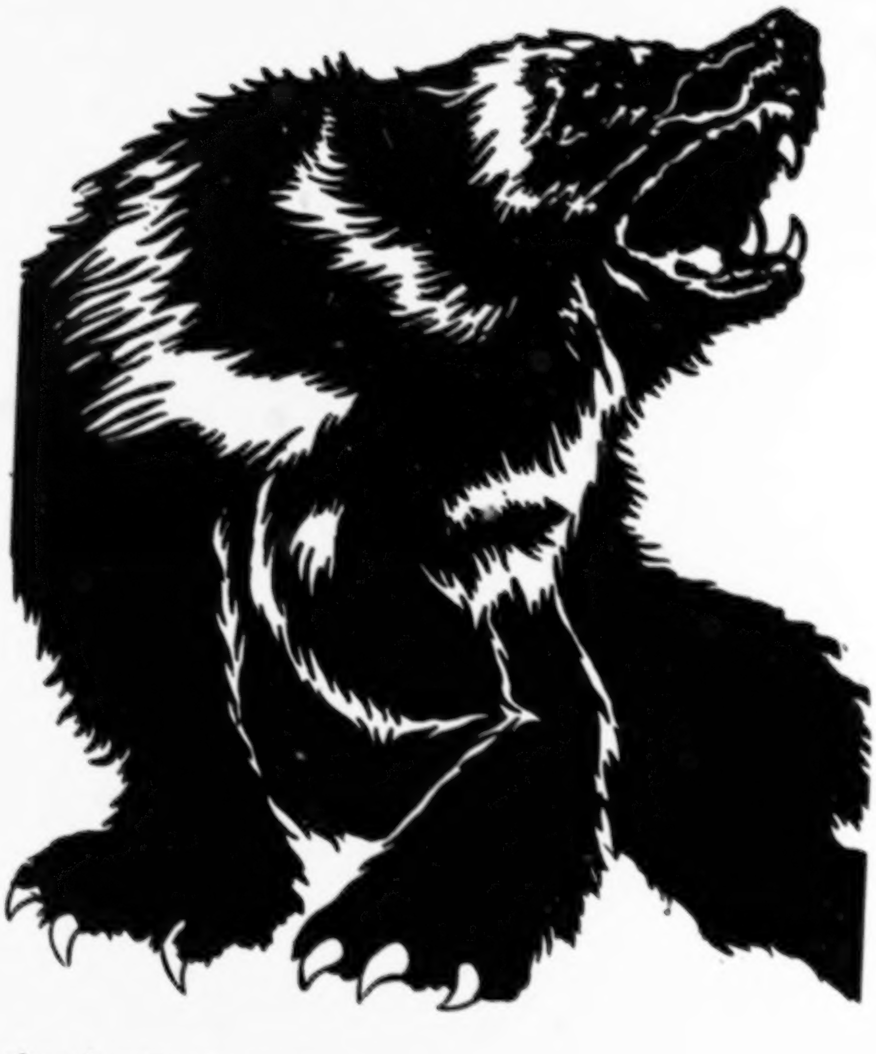
Printmaking allows several copies of an original work of art to be produced. The character of the finished print is determined by the materials and methods used. Many prints may be done by hand-pressing methods while some require special printing presses. The following methods are probably the most widely used today:

relief

A raised surface forms the printed pattern. The pattern is designed on a surface such as a block of wood, linoleum, cardboard, glass, styrofoam or other suitable material. The surfaces which are not to be printed are lowered by cutting away or by raising the areas to be printed (using such materials as glue, string, strips of cardboard, or rubber). The raised surfaces are inked. Paper is placed against the surface and rubbed. The ink adheres to the surface of the paper to make the print.



linoleum block



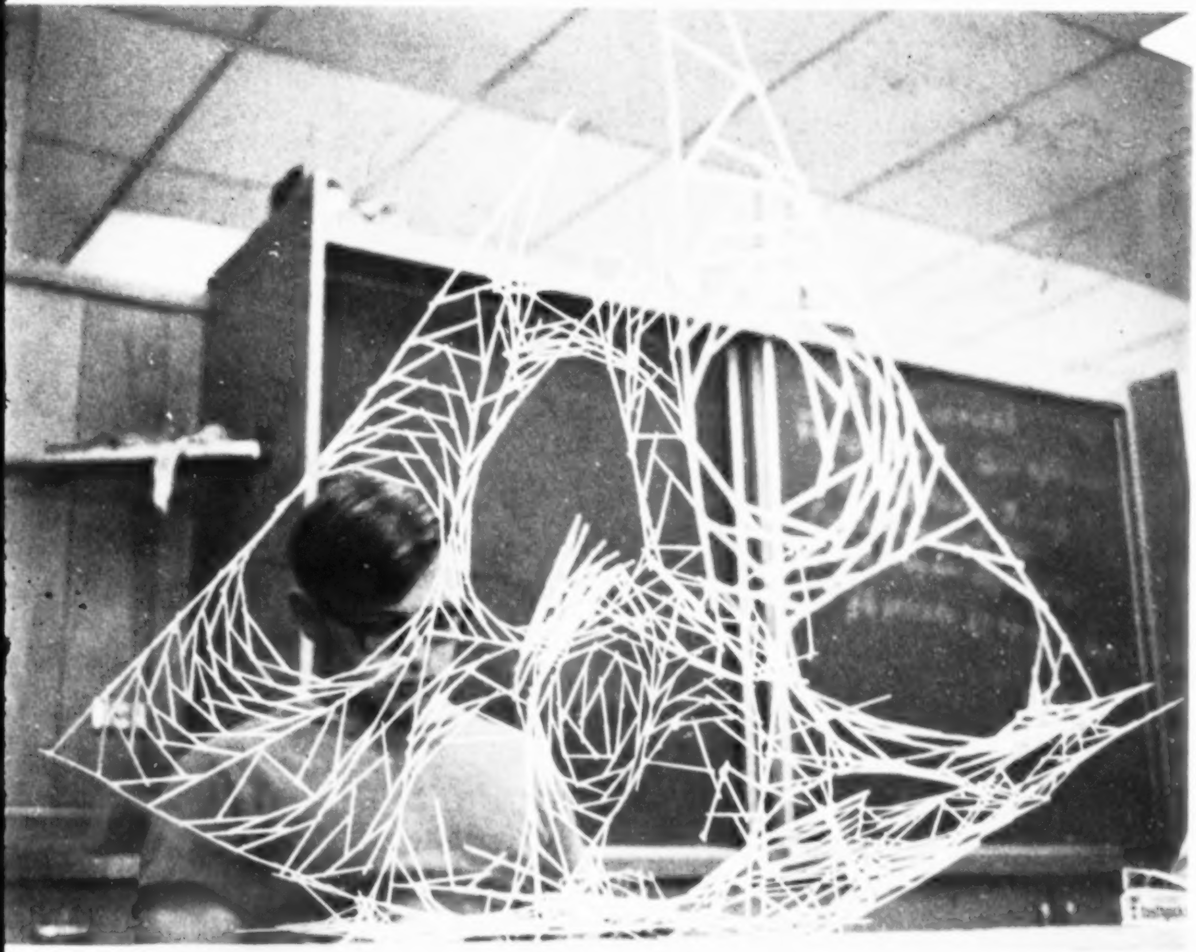
serigraph—stencil process

2-d

intaglio
An intaglio print is one taken from below the surface of a material (usually copper, steel, zinc, plastic or aluminum) into which lines have either been cut or etched with acid. Ink is rubbed into the lines below the surface, the raised surface on the plate wiped clean. Damp (not wet) paper is placed on the plate, and both paper and plate are put through a printing press which forces the damp paper into the inked areas.

stencil
Stencils are made by cutting out designs that are to be printed and blocking out areas not to be printed. Color can be applied by a variety of methods such as spraying, rubbing or brushing. When a thin fabric such as silk is placed between the stencil and the surface to be printed, the process is called a serigraph print or silk screening.

planographic
The planographic process is one of printing from a flat surface. Lithography is perhaps the best known method of this type of printing. Another type of planographic process, known as litho-sketch, is satisfactory for most practical purposes. Blackboard slate can satisfactorily be used for short printing runs. The economy of this method is perhaps the main reason for its use. Wax crayon is used to draw on the slate. The surface is sponged with water, and printers' ink is applied. The paper is laid on the inked surface and rolled through a printing press.



three dimensional ar

Art objects which occupy space, displace air, cast shadows ar
reflect light fall into the category of three-dimensional a
Their design involves consideration of the interaction betwe
space and solid volume. Open spaces and solid areas are equal
important. Three-dimensional art includes sculpture, ceramic
architecture, furniture, jewelry, and other crafts. Sculpture ar
pottery are considered in some detail here.

ulpture

ulpture should be studied as a form of expression throughout history, and e student should also become aware of contemporary trends and chniques. The elements of art are as important as in the composition of a inting. Relationships of line, shape, color, texture and form must be nsidered in each piece of work. In addition, the inherent properties of ch material should be carefully explored in order that the material will be ed in ways suited to its quality.

e main areas of sculpture are carving and modeling, but also included are wing, welding, soldering and glueing to build a variety of constructions om wire, plastics, metal, and found objects. Sculpture can be done in relief, taglio, and in the round. It can be naturalistic or abstract. Some processes e modeling with clay, wax, papier mache, asbestos, plaster of paris and her plastic materials. Wood, stone, plaster, soap, salt blocks or other block aterials may be carved.

any art programs neglect three-dimensional construction because of the nagined expense or the lack of materials. An example is carving. The high ost of marble need not prevent the thrill of working with stone, for /yoming sandstone can be carved. Wood-carving is sometimes omitted ecause of the cost of walnut—yet pine, aspen, apple, cedar, and driftwood ave very rewarding qualities.

3-d

Ceramics, or pottery, is the art of making three-dimensional forms from water-base clay. Clay is inexpensive and pottery making requires a minimum of equipment. Local clay or brick companies are often helpful in providing materials at reasonable cost.

Clay is one of the oldest of craft mediums. Originally, forms were built up by hand in simple molds and sun dried. It was discovered that when these objects were placed in intense heat they became much more durable and were waterproof. The kiln for firing, the potter's wheel for shaping articles, and the development of glazes have been the only additional changes. The craft is substantially the same as it has been for thousands of years except in the development of new ideas and styles for the construction of a wide variety of forms.

Methods of working are the slab, the coil, combining slab and coil, wheel throwing, and modeling. The processes of casting can be employed for purposes of reproduction, using either the press mold or the slip mold.

Kilns are of three main types—muffle, downdraft, and tunnel (using either electricity or fuel such as natural gas). The student should understand kiln construction and operation, how to load the kiln, use of pyrometric cones, the firing schedule, and oxidizing and reduction flames. He should be able to identify different clays such as feldspar, residual, sedimentary, plastic kaolin, ball clay and fire clay. He should know the differences

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ceramics

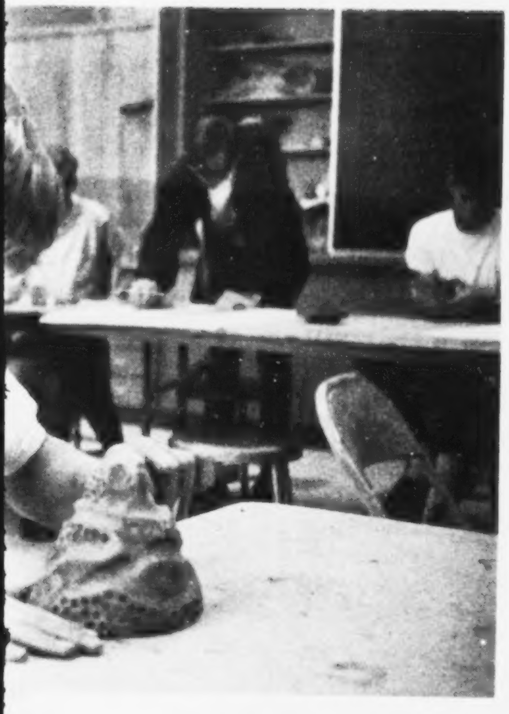
between stoneware, earthenware, and porcelain; how to prepare clay, and what is meant by plasticity, density, porosity, and shrinkage. He should also be acquainted with a variety of types of glazes.

grog

Mixed with moist clay, grog gives added stability and lessens shrinkage during firing. To make it, roll out sheets of clay in various colors as thin as pie crust and allow to become very dry. Then roll the sheets with a rolling pin to break them into small pieces. Fire the pieces by placing them in a shallow dish to be bisqued. Spread thinly, using several dishes if necessary. These bits will not damage the dishes in which they are fired. After firing, sift the bits through screens of varying coarseness and store them in separate jars.

glazes

Commercial glazes are satisfactory for most ceramic needs at the high school level. Young chemists may enjoy making their own; recipies may be found in any good book on pottery-making.



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ceramic recipes

Tin oxide in amounts of 5% to 10% added to a clear glaze will make the glaze opaque in proportion to the amount of tin. Zinc oxide in amounts of 5% to 10% added to a glossy glaze will give a mat or dull finish.

kiln wash
Mix equal parts of flint and kaolin until it is thick as coffee cream. Paint on the kiln shelves with a small brush.

arts and craf
in the secondary scho

The arts and crafts class should meet the needs of the stude for whom art can have therapeutic and hobby values.

This is a course that is planned to meet the needs of everyo regardless of his vocational aims. It deals with the fundamenta of art, as well as crafts. It involves making objects of cla plaster, wood, copper, leather, cloth, and glass as well drawing, painting, designing, and color harmony. These a undertaken with emphasis on the use of space, form, color, an texture to satisfy needs. Each is oriented to the student personal needs and to contemporary living.

Crafts that may be covered in a class of this nature are:

- stained glass
- glass etching
- jewelry
- enameling
- metal work
- mosaics
- ceramics
- plastics
- puppets
- stitchery
- weaving
- basketry
- leather craft
- textile painting
- printing

Other areas that could be added if time, abilities, and interes permit include:

- commercial design
- commercial illustration
- home furnishing
- costume design
- lettering
- murals
- architecture
- floral arrangements
- industrial design
- interior design
- stagecraft
- displays

HANDLE
WITH CARE

Art supplies should be chosen to provide

- a balanced program of two- and three-dimensional design
- a variety of materials adequate to meet the varied interests and skills of students
- materials which are hygienic, non-toxic, and of the best possible quality

and

- materials that are versatile and that encourage the student to express creatively his own ideas rather than to follow patterns and formulas.

art materials for the elementary grades

Many scrap and inexpensive materials, with wonderful possibilities for creative, independent thinking, can be obtained easily. Look for them in the junkyard, basement, attic, school shop, radio shop, anywhere—even at building sites. Ask children to bring materials from home that would ordinarily be thrown away. Keep these in a number of special boxes in the storage closet. Paint the boxes in gay colors with tempera paint and label them clearly so that scrap materials of similar type are in one box. Keep paper scraps in boxes according to color families.

Salvaged materials are no substitute for good art supplies, but can add greatly to their possibilities.

Besides facilities and equipment such as work surfaces, storage, display space, teaching aids, and a small kiln, the elementary art program needs a quantity of expendable supplies. Imagination will add to the following list:

block printing tools (for older children)
brayers
brushes
chalk, white and assorted colors, soft
charcoal

ovide

three-dimensional design
to meet the varied interests

non-toxic, and of the best

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appendix I
supplies and equipment

clay, modeling, oil base (plasticine), water base
cloth; burlap, muslin, felt
crayons, wax (16 colors)
    oil crayons (for older children)
india ink (for older children)
ink, water base printer's
needles (darning, blunt tapestry)

paper (sizes: 9 x 12, 12 x 18, 18 x 24, 24 x 36)
    construction paper, colored and white
    poster paper, colored
    corrugated paper, assorted colors
    manila
    newsprint
    shelf paper for finger painting
    tag board
    tissue paper
    wrapping paper or butcher paper (large rolls of
    white and brown)

paints
    finger paints
    powdered tempera
    watercolors
paste
    powdered wheat paste (wall paper paste)
    white glue
pencils, soft
reed
rulers
scissors
sponges
wire
yarn

art materials for the upper grades

Some of the most frequently-used supplies include

boards: bristol, canvas, illustration, mat, painting, poster, scratch
brayers
brushes: all-purpose, lettering, oil, varnish, watercolor
chalk, colored
charcoal
clay of various types
crayons: oil, pressed, wax
drawing board
glazes: a variety of colors and finishes
glue, cement, paste, masking tape
ink
paint: enamel, flat, oil, tempera, undercoat, watercolor, acrylic
paint supplies: alcohol, linseed oil, mineral spirits, turpentine
paper: charcoal, construction, display, drawing manila, newsprint, poster, tracing, watercolor, rice, Artimes, Alexandria
pencils: drawing, grease

- pens: drawing, felt-tipped, lettering
- plaster
- printing surfaces
- thumbtacks
- wire of various kinds

tools and equipment for an all-purpose art room

The equipment needed in an art room depends upon the kind of program planned and the variety of activities to be included in the art classes. One all-purpose art room is best in most Wyoming schools because of their size. An ideal art facility would have two rooms, one for 3-D projects, set up as a shop; and one 2-D room with facilities to wash up, show A-V materials, and so forth. Both rooms should have adequate lighting, ventilation, electrical outlets, storage for supplies and finished and working projects, and storage for students' personal belongings. Adequate working space is a must. Eight square feet per student is considered minimum. Certain specialized tools and equipment are needed for sculpture, ceramics and printmaking. Lists of necessary supplies and of suppliers are available from the National Art Educators' Association, 1201 16th Street NW, Washington, D.C. 20036.

Audio-visual equipment and materials can be very helpful to the teacher of art. Just enough detail, just enough background, just enough technique can be presented to guide and stimulate a student's own imaginative expression.

Excellent aids to art education are available. The opaque projector is widely used. It will project opaque objects, flat pictures and real items, such as

- illustrative materials from books and magazines
- original drawings
- small paintings, or parts of a painting for detail
- actual children's work
- real objects
- pictures directly from a costly book, such as famous paintings

The use of the opaque projector aids in showing detail and true color, and all students can see equally well.

The latest and fastest-growing aid to teachers of art is the overhead projector. This projector generally requires transparent material for projection. However, one presentation using an opaque object or objects and projecting silhouetted shapes can prove effective.

The overhead projector can be useful with materials ranging from those which require little or no preparation to specially designed and prepared materials. The special materials may be self-prepared or commercially developed. Color may be used in presentation, but true color is harder to provide. Through the use of planned and designed materials called overlays, step-by-step presentation may be made.

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appendix II
audio-visual materials

There are dozens of ways in which the overhead projector can be used. The simplest is the use of a transparent acetate material and a grease pencil. The instructor may produce drawings "on-the-spot" in full view of the class. This is excellent for demonstrating details of proportion, shading, and perspective.

There are several other fine instructional aids. The 35 mm slide and filmstrip projector is an excellent presentation tool. Anyone can use it with a minimum of ability and instruction; the still projection allows long study and viewing; presentation may be as fast or as slow as the instructor wishes; a return is possible to previous pictures for reference, and a wealth of material is available from all around the world. In addition the individual teacher can find or make his own pictures or presentation.

The 16 mm projector and moving pictures are very useful. Excellent films are available both for purchase and rental. These films are excellent where motion is to be demonstrated or where vicarious experiences are meaningful.

A new piece of equipment that may be better than 16 mm films and slides and filmstrips is the 8 mm moving film, called 8 mm film clip, 8 mm film loops, or 8 mm single concept films. Along with the 8 mm projector, a great amount of art film material (loops and clips) is now available and more is being rapidly marketed. This was originally a visual presentation only, but recently, sound has been added. The silent materials are still available and are highly effective. It is recommended whenever motion aids in teaching or demonstrating a process. There are other excellent advantages of the film clip or film loop:

> Teachers with a limited art background can present professional demonstrations of ideas or techniques.

- Students may use the film independently, and because the film is continuously threaded, may view a process over and over.
- An art technique or method that actually requires hours or days to do, can be presented in as little as two to five minutes.
- Every student may have a "front row seat" for observation.

Each school system should provide in-service training in the use of audio-visual media to derive fullest benefits from the equipment.

sources for audio-visual materials

The University of Wyoming Film Library, Laramie, Wyoming, offers for rent many excellent films on art, including a number of the "Discovering" films listed below, and upon request, will send a complete catalog of films available on all school subjects.

The National Art Education Association, 1201 16th Street, Northwest, Washington, D.C. 20036, has a publication listing the latest in audio-visual materials particularly for art.

Reproductions of paintings, slides, film strips, and in many cases, films, may be obtained from America's best-known art galleries:

The Museum of Modern Art Library, 11 West 63rd Street, New York 10016.
(For example, the Alexander Calder film, *Sculpture and Construction*.)
The Art Institute of Chicago, Michigan at Adams, Chicago
Metropolitan Museum of Art, 5th Avenue at 82nd, New York City.

as well as from:

Penn Prints, 221 Park Avenue, South, New York 10003
UNESCO World Art Series, United Nations, New York 10017

Harry N. Abrams, 6 West 57th Street, New York 10019
Artext Prints, Westport, Connecticut 06880
Herbert E. Budek, Films and Slides, Box 307, Santa Barbara, California (moderately priced)
Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood, California 90028
  Understanding Art Series:
    Non-Objective Art
    Cubism
    Impressionism
    Expressionism

Encyclopedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois 60091
  Elements of Design
  Color, Form, Line
  Drawing with Pencil
  Many others, particularly on painting techniques.

Young America Films, 18 East 41st Street, New York 10016
International Film Bureau, Inc., 332 South Michigan, Chicago, Illinois 60604
  Emphasis Art: Parts I, II.
Film Associates of California, 11559 Santa Monica Boulevard, Los Angeles, California 90025
  Some of the most beautiful films available on art. An excellent series.

Discovering Ideas for Art
Discovering Line
Discovering Creative Pattern
Discovering Perspective
Discovering Dark and Light
Discovering Color
Discovering Composition
Discovering Texture

Thorne Films, Department 20AT, 1229 University Avenue, Boulder, Colorado 80302
  Many 8 mm film loops on such as Mass Drawing, Painting, Printmaking, Batik, etc.
Indiana University Bloomington
  Craftsmanship in Clay series

Displays of the art work of the school system are of great interest to the community. Public support of the art program is often noticeably increased after an exhibit of the work of children from kindergarten through twelfth grade.

Exhibitions also serve to stimulate interest in the students, who profit from seeing their own work and that of others. Care should be taken to show the work as attractively as possible. Mounting and framing are important, as is the way in which the show is hung. Some school systems invite local artists to show their work at the same time, so that the exhibition becomes a community enterprise.

types of displays

Bulletin boards. A means of communication and a visual aid for information, instruction, and decoration.

Show case. A means of exhibiting three-dimensional objects to be viewed in the round or to be protected from handling. It also may involve a background design or two-dimensional display.

Movable displays. A very good means of exhibiting a large collection of decorative or informative materials in a sequence. Especially effective for art work, photographs, civic promotional campaigns, and historical material.

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appendix III
exhibitions

Table top. Best for small three-dimensional objects such as architectural model displays, miniature landscapes, and sculptural forms.

Suspended. Best for mobiles and winged objects such as airplanes, birds and angels. Can also be effective for advertising displays.

things to consider
Check for hanging facilities, light source, stability and viewing space.

Hanging objects need to be considered in terms of light source, viewability, and air flow.

Place exhibits at different heights, large against small, some closer together than others.

Balance the exhibit in relation to its surroundings.

traveling and exchange exhibits
These are an excellent means of communication between students, schools, art groups. Exhibits should number between 25 and 35 pieces of work suitably matted or framed for hanging. The exhibiting school should be responsible for paying the freight one way, and should establish a time limit for the return of exhibits.

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Design, Design Publishing Company, 337 South High Street, Columbus, Ohio (6 issues—$4.50 yearly). Articles and photographs deal with design application and ideals in the fields of school art, fine art, and commercial art.

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Abstract. Not realistic. Shape often taken from a natural form (sometimes known as non-objective.)

Academic. Art based on a somewhat fixed philosophy; not experimental.

Accent. The emphasis of dark or light color in an art work.

Acrylic. A resin based medium.

Aesthetic. Appreciative of, or responsive to, the beautiful in art or nature; manifesting taste.

Amorphous. Without definite shape or form; structureless.

Analogous colors. Neighboring colors on the color wheel. Closely related colors which have one hue in common—blue, blue-violet, violet.

Anneal. A process of heating metal to soften it and to render it more pliable.

Aqueous. A solution containing water.

Architect. One who is skilled in the designing of buildings (master builder).

Armature. Framework used to support modeling materials as papier-mache, clay.

Art-craft. A product of the mind and hands with a claim to beauty.

Artifacts. A product of human workmanship which usually constitutes an element of material culture; a simple product of primitive art.

Asymmetric. Free of informal balance; a balance that is felt, but not of equal design on both sides.

Balance. Equilibrium, brought about by an equal distribution of weight on either side of a given line or point.

Basic elements. The essential parts of principles in everything we see—line, form, space, tone or volume, color, and texture.

Bas-relief. Sculpture in low relief. Projection from background is slight, no part being entirely detached.

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appendix V
glossary of art terms

Bat. Any flat slab of plaster, biscuit, or fire clay.

Batik. A resist dyeing process. Design is drawn on cloth with wax and the rest of the cloth is dyed.

Bezel. The little fence that holds the stone in place in jewelry making.

Bisque. The name applied to unglazed ceramicware after being fired once.

Block prints. A print made from an engraved block.

Border. A repeated edge motif which finishes off the main theme.

Brad. Thin nail having a small head often used as a finishing nail.

Brayer. A small rubber roller on a wire handle used in coloring or inking block printing. A brayer aids in spreading the ink evenly.

Buff. To polish by rubbing with a cloth or chamois.

Burr. The rough edge left by filling or sawing metals.

Butcher Paper. A heavy grade of slick white paper which is an inexpensive art paper—usually on rolls.

Calligraphy. Beauty of lines, varying in widths, curves, rhythm, etc.

Caricature. Character studies, which exaggerate features while still resembling the model.

Cartoon. Cartoons are usually funny drawings or catastrophic (maybe satirical) ones. Also term used for preliminary sketches.

Carving. A craft in which a definite form is portrayed.

Casting. Making objects in molds.

Center of interest. That part of a composition which is first to attract attention; the part which the artist wishes to express most forcefully. This may be done through color, lightness or darkness, design, size, arrangement, and lines.

Ceramics. A term referring to the subject of pottery or the art of making things of clay, such as pottery, tiles, and figures.

Character. In art, character refers to individuality, creativeness, or a satisfying expression of imagination.

Chasing. To decorate by raising or indenting decorative shapes on metal.

China. The name for porcelain because it was first brought from China.

Chipboard. Heavy cardboard or poster board used in making signs and posters.

Chisel. A tool used to cut wood, stone, or metal.

Chroma. The element in color that indicates its degree of saturation.

Classical art. Art from the Greek and Roman period.

Clay. An earthy material, plastic when moist, but hard when baked or fired.

Collage. A picture or design made by assembling and arranging different kinds of materials, such as paper, cloth, string, wire, and cork; derived from the French word meaning "to paste." Mainly an experiment in combination of textures.

Complementary colors. Colors which are opposite each other on the color wheel; when mixed in equal proportions produce a neutral color.

Composition. A harmonious whole formed by a combination of parts. In the area of fine arts this term may refer to a dance, a design, a painting, a piece of sculpture, or a musical arrangement.

Concept. A thought or opinion. An idea of what a thing, in general, should be.

Concrete material. Material existing in the material world; material used for building; opposite of abstract.

Continuity. Rhythmic relation of the parts of a design to each other to give a sense of unity.

Contour. An outline drawing, a line or lines representing a figure or mass.

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Contrast. To show noticeable difference when compared side by side. To place or arrange so as to set off or bring out differences.

Conventional. A stylized treatment of nature forms and objects; conforming to generally accepted rules.

Cool colors. Recessive colors; those which seem to be farther from the observer than they actually are, due to their hues; producing a sense of coolness; specifically of a hue near green or blue; opposite to **warm colors.**

Counterchange. Alternation of light and dark areas in same form.

Craze. The minute cracks that appear on a pottery form.

Creative expression. Using imagination to express or represent some original idea or feeling.

Crosshatch. To shade with crossed series of lines.

Cubism. A school of art working largely in combinations of lines and angles to express volume.

Damar varnish. A resin in a volatile solvent which is used by artists as picture varnish, and as a painting medium.

Damp box. A tight box having plaster bottom and shelves which holds moisture to prevent stored clay or unfinished pieces from drying out.

Decorative. Ornamental.

Delineation. Drawing of an object by means of lines instead of masses.

Design. A planned organization of line, form, color, which is intended to bring about an orderly and beautiful arrangement.

Diorama. Stage-like picture or scene showing depth.

Distortion. Alteration of the natural shape and surfaces of a form.

Dominance. An element of a composition which is given preference by emphasis as related to center of interest, line, texture, dark and light.

Dominant color harmony. The use of much of one color and less of the others so as to obtain a pleasing effect.

Drawing. The art of describing something by means of lines.

Dry point. The art of engraving lines with a steel needle directly upon a metal surface or plate with the thought of printing reproductions from that plate.

Dynamic. Giving an effect of movement, energy, force.

Elevation. A drawing, showing the sides of a building, not in perspective.

Emphasis. A special impressiveness of that which is important; dominance or accent.

Emulsion. A liquid of an oily, fatty, resinous substance held in suspension in an aqueous solution.

Encaustic. A painting or the process of painting using wax colors fixed with heat.

Engobe. A dip or outer covering of slip. A form of glaze for ceramic pieces.

Etching. A process by which designs or pictures are made on glass or metal by lines eaten in by a corrosive, as nitric acid. Used for decorative purposes or for graphic prints.

Eye level. That place which is parallel to the eye of a person.

Expressionism. Art in which the emphasis is on inner emotions, sensations, or ideas rather than actual appearances.

Ferrule. The metal band encircling the brush and holding the hairs.

Findings. Pin backs, ear wires or cufflink backs.

Fire. To heat very hot in a kiln.

Fixatif. A thin varnish spray, used to keep drawings from smudging.

Flux. Borax or other material used to cause the solder to flow in the right area when heat is applied.

Form. The appearance or shape of an area defined by contour.

Formal balance. The placing of identical lines, forms, values or color on either side and equally distant from the center.

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Free form. Shapes which do not conform to any set of conventional forms.

Fresco. The art or method of painting on freshly spread plaster. Highly technical and problematical, recommended for experienced painters and their apprentices.

Frieze. A continuous pattern; a scene which repeats; generally used as an ornamental band or trimming. May be painted or sculptured.

Functional. Suited to a given purpose.

Genre. A style of painting, illustrative of the common life of the people, often the present.

Glaze. A clear or colored coating used on pottery or porcelain for finish. A thin covering over most types of earthenware, chemically similar to glass. Applied before being fired in a kiln.

Gothic. A square type of letter in the alphabet with no embellishments; a style of art developed in Western Europe from 13th to 15th century.

Gouge. A chisel made with a groove down its center to use for scooping out, gouging or cutting out a groove.

Graduated color. The range of color from light to dark, or from warm to cool, that results in a gradually changing effect.

Graphic arts. Drawing, painting, etching, and engraving, which pertain to representation on a flat surface.

Grayed colors. Colors with which neutrals such as white, black, or gray have been combined in order to lower their value, so that they may harmonize better with their related hues. Colors opposite each other on the color wheel when mixed in parts make a grayed color.

Green ware. Clay objects that have been dried but not fired.

Grog. Previously fired bits of clay added to plastic clay to prevent the moist clay from sagging while objects are being formed. It strengthens greenware and prevents warping of the piece during firing. When grog of another color than the clay body is used, it becomes part of the decoration.

Ground. The material which is used to cover a canvas or board to make it suitable for the adherence of paint.

Grout. A cement-like substance used to fill the open spaces in a mosaic.

Hard solder (or silver soldering). The means by which metal joints are made, requiring high temperatures (1300° to 1600° F.).

Harness. The part of a loom which holds the heddle in place through which the warp in threaded.

Heddles. Cord, wire loops, or wooden slats attached to a frame or harness to hold and guide warp threads in a loom.

Herringbone. A type of twill weave; a diagonal pattern which is alternately returned so there are as many steps to the left as to the right, forming a zig-zag pattern.

High light. The lightest spot or area in a painting, engraving, or drawing; a spot or any of several spots produced by the reflection of light.

Horizontal. Parallel to the horizon, suggests or conveys a feeling of repose.

Hue. The exact name of a color; its family name.

Illumination. The brilliant colors, miniature designs, that adorn books, manuscrips, and letters.

Illustration. A graphic expression of an idea.

Illustration board. A heavy cardboard with smooth, white finish used for poster making, painting, etc.

Impasto. A thick heavy application of paint which stands out in relief and is apparent to the viewer.

Impressionism. A style or movement in art; artist's objective was to portray the effect or impression received from first glance of a scene. Paintings were rendered in a broken color technique. Example: Van Gogh's paintings.

Incise. To cut into or carve a design below the surface level.

Industrial design. The art of designing for industrial purposes.

Informal balance. Balance that is achieved when the larger of two shapes or forms is placed near the center line and the smaller farther away from the axis of arrangement. Irregular.

Intaglio printing. The opposite of relief printing. Produced from an engraved or incised surface.

Intensity. The value of brightness or dullness of a color.

Intermediate colors. The middle color; a color obtained by mixing any two primary colors.

Kiln. An oven or furnace for baking, burning, or drying bricks, pottery or limestone. May be heated by gas, oil, electricity, wood, or coal.

Lacquer. A varnish susceptible of a fine polish.

Landscape. A natural scene or picture as seen from a single point.

Layout. A plan for a design or arrangement.

Leather hard. Clay that has dried sufficiently, yet has enough moisture in it so it does not crumble.

Lettering. The act of inscribing or making letters or inscriptions.

Line cut. A type of photoengraving in which only one value is reproduced, as black-and-white comic strips.

Lip. The top edge of a vase or cup.

Lithograph. A picture of a design printed from a drawing on stone or zinc.

Lower case letters. Small letters of the alphabet; not capitals.

Malleable. Quality of being easily bent or shaped.

Mallet. A hammer made of wood, rubber, or plastic; used in pounding.

Manuscript writing. A form of simple Gothic letters.

Marionette. String puppets or jointed figures used in dramatizations.

Mass. Large areas or forms as opposed to lines.

Mat. The surrounding area between the frame and the picture.

Matboard. Heavy cardboard, heavy paper, or gypsum (wall board) used for mounting pictures or specimens.

Matt glaze. One that has a dull finish.

Medium. Any material used for expression of ideas–oil, water color, crayon, pen and ink, clay, wood, metal, and others.

Mobile. A design which is suspended and moves in space.

Model. Miniature reproduction of a form. An artist may visualize his form by making a model of paper, plasticine, or other material from which to construct an object of wood, metal, or material too precious to experiment with.

Modeling. The process of originating or building a conceived form from a plastic material such as clay, papier-mache.

Mold. A hollow shape made of plaster or wood in which pots or other forms may be made.

Monochromatic. A color scheme using shades or tints of one hue.

Monoprinting. A method of surface printing in which a picture or design is painted on a hard surface such as glass. The design is transferred to paper by rubbing.

Mood. Style or manner; that which gives dominant emotional character.

Mosaic. An inlaid design of glass or ceramic tile used for decoration of walls, utility counters, table tops.

Motif. Theme or central dominant feature expressed in a pattern or design by use of lines or shapes.

Mural. Painting, on or for a wall, that tells a story.

Muted color. Restricted or suppressed rather than the full range of color.

Naturalistic. Resembling nature.

Neutral color. A color resulting when opposite or complementary colors are mixed. A color without definite identification.

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Non-objective. Paintings or sculpture which are expressions in pure design forms; show no representation of natural objects.

Objective. Portrayal of the natural forms of objects.

Oblique. Angular or deviating from a perpendicular line.

Old English. A style of lettering used from an unknown time to the year 1100-1150. Very ornate.

Opaque. Heavy or non-transparent.

Op Art. An art of restless lines, shapes, and colors, often sharp contrasts creating optical illusions.

Opposition. Diametrical differences in position—variation in direction of lines.

Order. The successful use of basic elements according to the principles of arrangement, giving unity to a design.

Organic. Having the character of living forms.

Organization. The relationship of the parts to each other and to the whole.

Outline. A term used in speaking of art sequence. A line used to define the outer boundary of a form.

Oxidize. Copper and silver may be antiqued (oxidized) by immersing in a solution of liver of sulphur; discoloration resulting from exposure to air, or extreme heat.

Palette. A rectangular or oval-shaped flat surface used for mixing colors. The assortment of colors used by an artist.

Papier-mache. A substance made of paper pulp, mixed with sizing or paste.

Parallel. Equally distant lines, curves, surfaces, directions, and tendencies.

Patina. A film produced on the surface of bronze or copper by oxidation; a mellowing or softening as in color, with age or use.

Pattern. Anything fashioned, shaped, or designed to serve as a model from which something is to be made; a model design, plan, or outline. A recurrence of shapes, colors, textures within a design or composition.

Perpendicular. Exactly upright or vertical.

Perspective. Representing objects on a flat surface as they appear to the eye and not as they actually are.

Aereal	Representation of space by diminishing the intensity of hues and value contrasts and softening edges of objects in proportion to their distance from the viewer.
Birds-eye	Representation to show how a building, a city, or a landscape appears from the air.
Linear	Representation in drawing and painting by arrangement of lines and forms to show distance, through the convergence of parallel lines and the diminution of size of objects in space.

Pickling. A method of removing undesirable oxides or scale from metal in an acid solution.

Pictorial. Line, form, value, and color used in such a way that a picture results.

Pigment. Any powder or easily powdered substance prepared as a paint by mixing with some liquid in which it is insoluble.

Plane. Any flat or uncurved surface.

Plaster of Paris. A composition of gypsum used for making pottery molds.

Plastic elements. Line shape, form, space, color and texture.

Plasticine. A modeling clay which has been mixed with oil to prevent hardening.

Plastics. Natural and synthetic materials that are capable of being molded or modeled.

Pointillism. A type of painting in which small dabs of color were placed close together, to be mixed by the eye rather than on the palette.

Porcelain. The name given to a hard translucent ware. The name derives its origin from the word "porcella" which is the name of a shell resembling a little pig. Porcelain has the texture and appearance of this delicate little shell.

Portrait. A likeness of a person.

Poster. An artistic, attractive notice made for the purpose of selling an idea.

Pottery. Pots, dishes, vases, usually made from clay, shaped while moist and hardened by heat.

Primary colors. Red, blue, and yellow, from which all other colors may be derived.

Priming. The first coat or layer of paint given to a surface to condition it for the application of additional layers of paint.

Principles of Design. Guideposts to use in evaluating the organization of the elements of design—balance, proportion, emphasis, and rhythm.

Printing. The art of reproducing a design upon a surface.

Progression. Movement produced by a continued and connected series of colors, shapes, or forms.

Proportion. A principle of design which deals with the relationship of each part to each other and to the whole.

Puppet. A small figure of a human animal or bird form; a figure often made with jointed limbs, worked on the hand or operated with strings or wire for dramatic effect.

Quill (lettering). A nib made from a quill or feather taken from a goose or turkey wing.

Radiation. The divergence of lines, forms, colors from a central point of interest.

Realism. The representation of things as they are in life.

Reflected light. The shadowed part of an object which is lightened by an intense light shining on it or the reflection from an adjacent object.

Relief sculpture. Sculpture in which the forms project from an attached background.

Renaissance. The great revival of art and learning in Europe beginning in Italy and spreading to other countries.

Render. To depict as by drawing, painting, music, or the like.

Repetition. A form of continuity. Recurrence of the elements of art.

Representation. A picture, model, or other means of visual expression.

Rhythm. An ordered movement made by repetition of lines, color, or other elements of art.

Saturation. The greatest possible intensity of a color.

Secondary color. Colors made by mixing two primary colors.

Sequence. A series having continuity and connection.

Serif (lettering). A sweeping wavy flair added to a letter.

Serrate. To notch or cut jagged teeth on the edges of a piece of clay.

Setting up the loom. The process of planning the arrangement of colors and textures of the warp threads, preparing the warp, threading, rolling, and tying the warp on the loom.

Sgraffito. The scratching through the outer layer of clay to reveal the colored layer underneath; used in making two toned designs.

Shade. A color darker than the standard color. The color achieved by adding black to a basic color.

Shed. The V-shaped open space between warp threads made by raising a harness of threads on a loom. One set of threads is raised to allow shuttle to pass through the warp.

Shellac. A finishing liquid; commonly used as a filler for wood.

Shuttle. A thin board on which thread is wound, to throw the weft thread through the warp when weaving.

Sieve. A strainer or a screen for clay or other liquid material.

Silhouette. A profile portrait of any form, usually a solid black against a light background.

Silk screen. A method of color reproduction in which colors are forced through silk screens in those areas left permeable to pigments.

Sizing. The application of a gelatinous glue mixture to cloth, board, or paper to make it less absorbent to paint.

Sketch. An outline of a scene or an object which records only the chief character; a rough or incomplete draft of any design or idea.

Slab method. A way of working with clay to form an object.

Slip. Clay mixed with water to a creamy state, and put through a sieve. It is used for casting, slip decoration, sgraffito work.

Soluble. Capable of being dissolved or liquified.

Solvent. A liquid having the power to dissolve or liquify.

Space-time art. Art that presents an illusion of movement in space or depicts a lapse of time.

Spaced out (lettering). More white space between letters.

Split complement. One color and the two colors which are neighbors of its complement on the color wheel, as yellow with blue-violet and red-violet.

Spokes. A term used in basket making for the larger reeds used as a frame for the basket.

Spy-hole. Opening in kiln door for inspection of temperature.

Squeegee. A rubber or similar material used in a wooden frame to push color through a silk screen.

Stabile. A space design which has no moving parts, usually mounted on a base.

Standard colors. The pure or normal hues as found on the color wheel.

Stenciling. A method of painting. Applying paint through open spaces in a mask usually made of paper, thin cardboard, metal, or other material.

Stilts. Refractory clay for supports for holding and separating ware during firing in a kiln.

Stipple. To paint, engrave, or draw by means of dots or small touches.

Structural design. The general plan of the form of an object as distinguished from decoration.

Style. Manner of painting or execution of a subject. Portrayal of an idea in a personal way.

Subordination. Being less important.

Symbolic. Representation by symbols rather than direct imitation.

Symmetrical. Arrangement of elements in which those on one side of the center are the exact impression of those on the other.

Tabby or plain weave. A *manner in which cloth* is woven with two sets of threads at right angles to each other and in which the threads pass over and under each other in a simple alternation.

Tacky. Sticky, partly dried.

Tactile. Relating to the sense of touch.

Tapestry. A textile so woven as to form a picture or design.

Tempera. An opaque paint, usually mixed with water, sometimes with egg.

Template. A pattern mask used as a guide to the form in ceramics and construction work.

Tesserae. Bits of colored glass or tile used in making mosaics.

Textile. A woven fabric.

Texture. Refers to the structure of a material, or surface treatment.

Three-dimensional. The quality of a form in space which has height, width, and depth.

Throwing. The art of making pots on a potter's wheel.

Thumb-nail sketch. Small drawing of a design or picture.

Tint. A color that is lighter than a pure color.

Tjanting. An instrument with a curved spout used to apply wax to cloth when making a batik.

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Tonality. The over-all quality of painting produced by the colors used. Usually developed by the predominance of one hue, or closely related hues.

Tone. The general effect due to the harmonious combination of light and shade, with color in a painting; the creation of a mood. Or the value of color achieved by adding white plus the complement or black to a basic color.

Traditional. Anything which has come through the past.

Tragacanth. *A yellow gum, used as an adhesive* in glazes.

Transition. A modulation or change in size, form, color, intensity, texture, style.

Translucent. Semi-opaque; partly transparent.

Transparent. So clear and fine in texture or open in mesh as not to conceal what lies beyond.

Twill. A weaving pattern which has a diagonal line across the woven fabric.

Two-dimensional. The quality of a form which has width and length.

Underglaze colors. Pottery pigment applied on the "green" ware or on the biscuit to give it color before the application of a transparent glaze.

Unity. A combination or ordering of parts such as to constitute a whole, or promote an undivided total effect.

Upper case. Capital letters of the alphabet.

Value. The gradation of light to dark in a color; range from black to white.

Vanishing point. In perspective, all lines of a group, as they recede, appear to the eye to meet a point in the distance.

Variety. A quality which eliminates sameness or monotony.

Visual. That which can be seen. Visual minded individuals depend much on visual observations—"seeing."

Vitrification. Becoming glass-like in character.

Volatile. Evaporating rapidly.

Warm colors. Those colors which more nearly express warmth, heat, and brightness, such as yellow, red, orange.

Warp. The threads which are pulled through the heddles and held taut on a loom and become the threads which run lengthwise of the cloth.

Wax-resist. A method whereby a design is painted on the surface of bisqued ware using a wax solution as the painting medium, and then having glaze applied in the regular manner. In firing, the glaze pulls away from the waxed area leaving the design showing as on unbisqued surface.

Weavers. The material—reed, raffia or grasses—used to weave in and around the spokes in making a basket.

Wedging. The method of preparing clay by kneading it to force out air pockets and make it consistently plastic.

Weft. The thread which passes through the warp threads in weaving a fabric.

Woodcut. A design or illustration cut in wood; a graphic print from a woodcut or wood block.

Woof. The threads that cross the warp in a woven fabric. Same as weft.